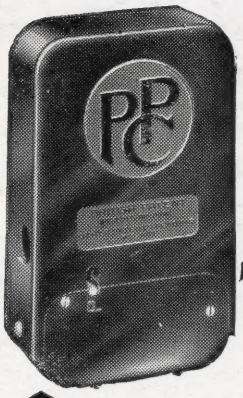
AMATEUR CINE WORLD

JANUARY 1935

SIXPENCE



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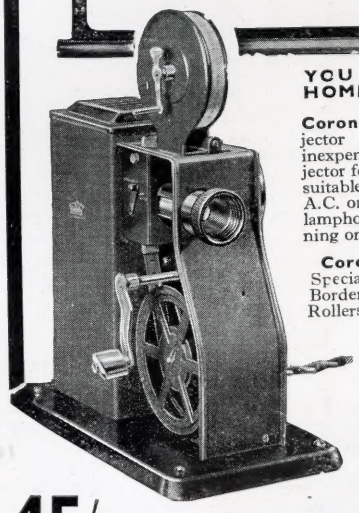

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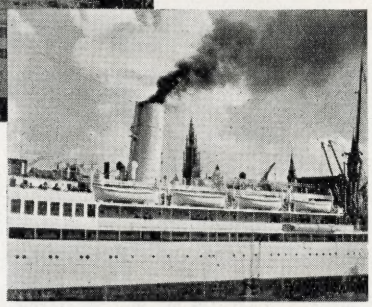

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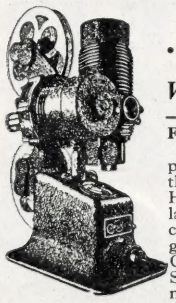

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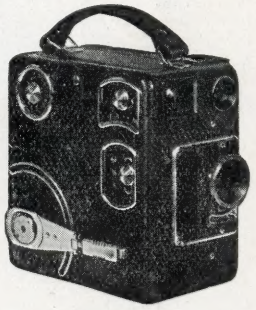

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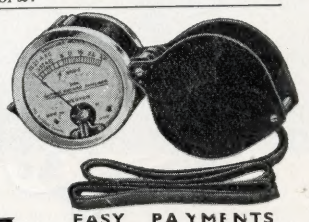

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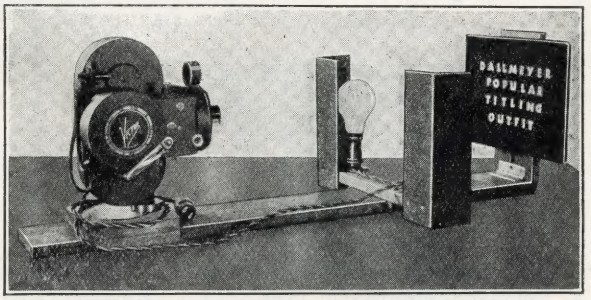

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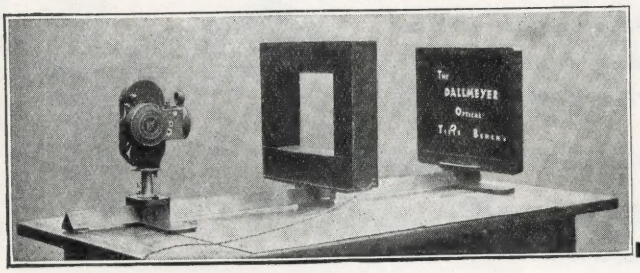

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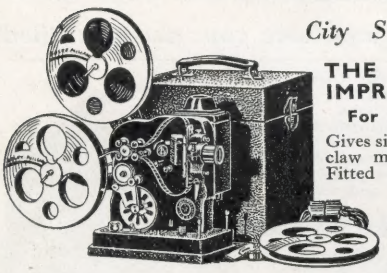

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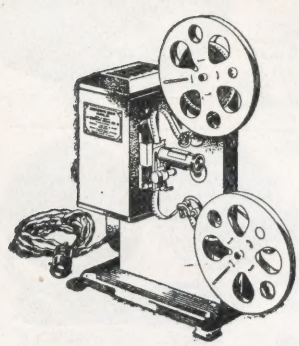

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VOL I. No. 10.

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JANUARY, 1935

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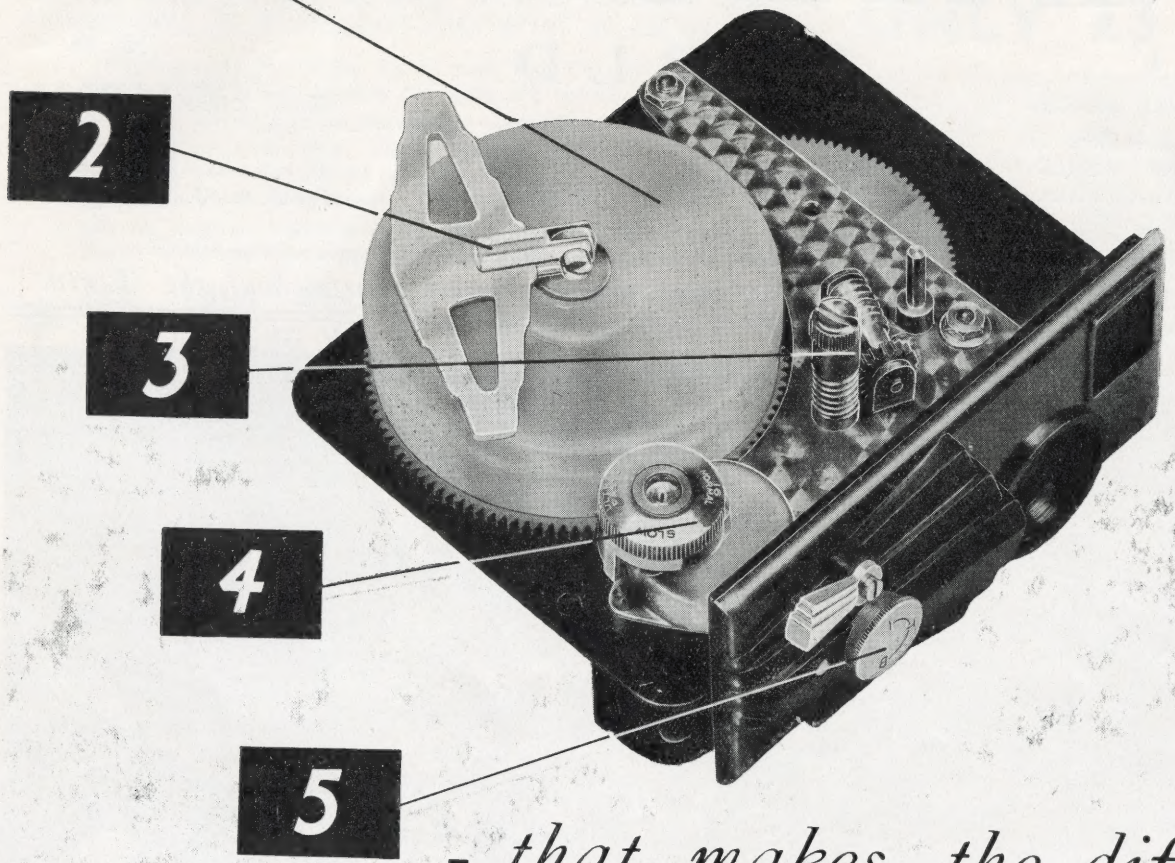
It's a Dekko



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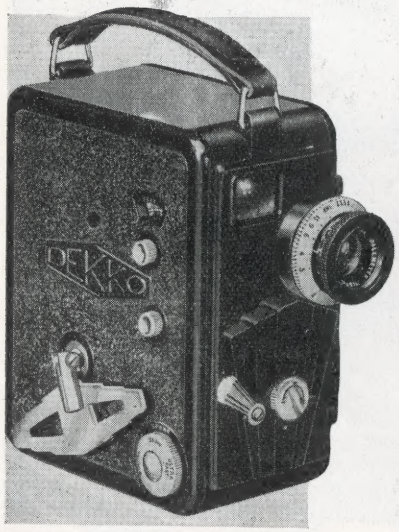

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THE EDITOR to his READERS

YOU have all seen those comic drawings of artists producing pictures, all holly, snow and mistletoe, for Christmas, while outside the summer sun streams in pitiless intensity. To a less extent we labour under a similar disability, for we have the pleasant duty of wishing you a happy and prosperous New Year before our wishes for a Merry Christmas expressed last month can possibly have been realised.

However, looking ahead has everything to recommend it and this seems a particularly suitable opportunity for embarking on a little excursion into the misty realms of the seer. But the advantage we have over gentlemen of the Old Moore ilk is that we know that our predictions will come true. First, our competition. Many readers have been wondering when the result would be announced. Here is a letter we have received about it from a Wavertree (Liverpool) reader :

" I write to express my very great appreciation of your magazine ; it has been my inspiration in cine matters since April. But there is just one little grumble. Having entered a film in your recent competition, I was very disappointed at not seeing any information as to when results were to be published. Is any information available ? " It is. It has not been possible to give it earlier because the judging had not been completed, although it will be by the time these notes appear. Explaining away a delay is never a pleasant task, but in this case we have positive pleasure in doing so, for the reason is to be found in the really emphatic success of this competition.

We had not anticipated such a large entry, nor had we expected that the standard would be so high. The restriction as to length called for no little skill in production but the high standard of the entries have vindicated to the full our imposing that restriction. We are sure that every entrant found the competition a very useful exercise in film production; their films show that they have benefited by it. What is particularly pleasing is that the majority of the entries from beginners who had not handled a camera until last year were most meritorious. In some cases they were better than those from " old stagers," but only where the latter had been too elaborate and high falutin in their ideas. Most of the films, and among them some of the best, were simple in conception and execution. The complete results, together with full details, will be published next month.

We mentioned above a letter from a Liverpool reader. Here is another extract from it : " Would it be possible to have an article on the compilation of scenarios and scripts ; also, having recently taken an official interest in the Liverpool A.F.S. I wondered if, in your magazine, information on the best lines on which such a society should be run could be published."

The first of a series of articles on scenario writing appears in this issue and is published in response to many requests, as are a number of others, including those on make-up and lighting. If you, too, require information on any cine subject, do not hesitate to write us. If the subject is not of sufficient general interest or importance to warrant an article devoted exclusively to it, at least we can send you the information you require.

And reverting to cine clubs, it has been suggested that we should compile an " official list " of club productions. There is much to be said for such a list but its value depends on our being able to keep it constantly up-to-date, and this cannot be done without the co-operation of every cine club that has ever made a film that is available for showing. We should like to have the opinions of the cine societies on this point. For our part, we are prepared to undertake compilation of such a list, which would be available for consultation by any reader, but we can only do so if we receive full co-operation. Let us have your views.

Making tracks for home : an attractive study of happy contrast in tones.

Your JANUARY *News-Reel*

AND HOW TO FILM IT .·. By "Traveller"

Skating—it is hoped!—may provide the amateur news-reel man with good pictures this month. But don't be content with the obvious! This shot shows that opportunities for being original can be found if one takes the trouble to look for them.

PLEASANT memories of 1934 can be recalled in this month's news-reel. A little imagination in the "dove-tailing" of the most entertaining "shots" of the past twelve months can produce a really sparkling reel. As news-reels are usually a preliminary to your general features, I don't think that the inclusion of all your monthly efforts cut so as to form a super-reel are called for, although the idea may appeal to some.

Judicious splicing and natty sub-titles will ensure smooth-running of this month's effort, even though months may have elapsed between the events. Here, too, is provided an opportunity for a real novel New Year leader to your home newsreel. To give some of the old, familiar shots new interest, why not stain them with some appropriate tone? The use of one of those rainbow colour filters during projection will serve the purpose just as well, of course. Whether you follow the 1934 film-news summary with current events, taken during December, of course, or make that news-reel entirely separate rests entirely in your own hands.

Silhouette Effects Save Money!

Items of interest during January are not too numerous from a general standpoint. The heralding of the New Year instantly suggests a good leading item. If you are not attending a New Year's party you may be able to cover this event as the result of some smart "wangling." Silhouette effects, in instances like these, obviate the necessity of elaborate costume effects!

The South of England Open Amateur Squash Rackets Championships, which are due to be played off between January 9th and the 13th should provide the necessary fast action material, which should be amply covered in view of the fact that there are a couple of important rugger matches being played off at Twickenham on the 5th and 19th of January, as well.

A chance to secure a record of a dog trial is afforded at Horsham, Sussex, early in the month when the Southern Counties Gundog League hold a meeting. This type of picture is always admired, and is often extremely useful after the news-reel has been finished with.

Up-Helly-Aa-Festival at Lerwick in the Shetland Islands is nothing more than an elaborate carnival. A Norse Galley, fully manned by picturesquely-attired figures plays an important part in the festival proceedings, which commence early in the evening. Hundreds of torch bearers assist in illuminating the scene.

From February to October, 1935 (to look some time ahead) it is hoped that, as in the last four years, a large number of the most beautiful gardens in Scotland will be thrown open to the public. Particulars of these openings can be obtained from the Secretary of the Gardens Scheme, 26, Castle Terrace, Edinburgh. I mention this now so that you will have plenty of time in which to save up for your colour film!

JANUARY EVENTS

1	New Year's Day	General celebrations
1	Southern Counties Gundog League trials	Horsham, Sussex
1–12	New Year Carnival	Waverley Market, Edinburgh
3	Old Berkshire Hunt Ball	Shrivenham.
4	Cattistock Hunt Ball	Dorchester
5	England v. The Rest (rugger)	Twickenham, London
9–13	South of England Open Amateur Squash Rackets Championship	Sussex County Club
17	"Wassailing the Apple Trees," Ancient Custom	Carhampton, nr. Minehead.
19	England v. Wales (Rugger)	Twickenham, London.
24–26	The European Championship in Figure Skating for Men, Ladies and pairs	St. Moritz
26	Australia Day, Service at St. Dunstans-in-the-East	London
30	Up-Helly-Aa-Festival	Lerwick, Shetland Islands.

How to Set About

SCENARIO WRITING

THE AMATEUR'S ACUTE PROBLEM

No. 1:

Stories Suitable for Filming

By

H. A. V. BULLEID, B.A.

Selecting or writing a story and preparing it for the screen is a difficulty which faces every amateur. The aim of this new series of articles, another of which will be published next month, is to help smooth away that difficulty.

OF the many problems that beset the amateur film producer, one of the most insistent is the great scarcity of stories suitable for filming. Indeed, not only has he to provide for himself the treatment of the story, but in most cases the story himself. Generally speaking, the amateur wants his story for a picture which, when completed, will run for about half an hour. Further, it has to be (or should be) told entirely in pictures, a very difficult job—so difficult in some cases that the film is foredoomed to failure because in reality the story chosen was *not* suitable for filming.

We must therefore examine the symptoms which, when observed in a given story, indicate that the story will not screen well; and I have drawn up a list of these symptoms in the hope that they may be recognised and shunned by all concerned in writing, adapting and (most of all) suggesting stories for films.

Here, then, are the most important of the "unfilmables":—

1. Stories with confined sphere of action. These usually also come under 2....

2. Stories in which the significant dramatic (or comic) points occur in dialogue.

3. Stories in which the first few paragraphs describe a complicated state of affairs.

4. Stories with a last-line climax which depends on a character saying or thinking something.

5. Detective stories.

6. Stories in which a succession of characters are introduced. These are usually far too diffuse to be filmable successfully.

These bare headings call for a little explanation. Types 1 and 2 often make excellent reading, but of their very nature cannot form a background for a motion picture, as their appeal is neither in action nor in picture.

Type 3 often look hopeful till one comes to examine just how much of the story is told in those first few paragraphs. Often they really tell the whole story, the rest being merely an extended climax set on the carefully prepared stage.

Type 4. It is amazing how often this device is used, specially in the shorter-than-ordinary type of short story one finds in daily papers and some magazines. Their climax is caused by the reader being more or less misled up to the last line, the real truth of the situation being revealed at the very end by some remark or reflection. Such stories are useless for the screen because they lack a climax when resolved to film form.

Type 5. To ban detective stories so brusquely seems at first sight to be unreasonable. But the fact remains that an overwhelming majority of such stories are hopeless for screen purposes. Their detail appears meticulous and exasperating; they usually open in the manner described under type 1; the task of keeping an audience interested in the final unmasking of the crook is rendered almost hopeless from the start; and the climax when it does come often has to be followed by a tedious mass of strained explanations. I do not, of course, include "crook-thrillers" among detective stories—only those in which the theme is an elaborate detecting process.

Type 6. This is an unmistakable symptom, to be avoided like the plague. Everyone is familiar with the type of story in which miscellaneous characters wander in, say and do something and then wander out again. A common "aside" in these incidents is: "That was X——, poor fellow. Been like that ever since his girl threw him over . . ." (Or "his kid died, his plantation was flooded, his bank failed," etc., etc.) It may be argued that such incidents can and should be cut out from the story. This theory can be readily tested by experiment. Choose such a story and remove the incidents. Everything goes beautifully until you come to assemble the remnants, when you will find to your annoyance that there are none worth assembling.

(*Continued on next page*)

A charming shot in which full use has been made of light and shadow to throw the man and child into relief.

Selecting a STORY *for* FILMING

(Continued from previous page)

It may now be remarked that we have accomplished only destructive work. We have examined the snags to avoid in stories for filming, whereas it might well be urged that energy could be better spent in considering what specific qualities in a story make it *good* screen material. Such a definition of good qualities is remarkably hard to come by. Indeed, in my opinion, it is impossible to do any more than give a few basic *ideal* qualities, the absence of which (to a reasonable extent) will not necessarily jeopardise the chances of success on the screen.

Don't allow your camera to remain idle this Winter! Winter has her own scenic attractions, just as Summer has hers.

1. There should be a definite principal person (or thing) about whose interests everything revolves.

2. There should be a clear-cut theme which should *never be lost sight of.*

3. No matter extraneous to this theme should be introduced.

4. The development should be in a series of main scenes following naturally one from the other.

5. *Action must predominate.*

Actually (1) is usually observed. (2) Example :—the pointless introduction of an elaborate cabaret scene when the action of the story happens to move to a night club. (3) The worst offence against this is the introduction of an extraneous character, usually for comedy-relief purposes. Comedy-relief characters *must* either have their proper place in the story or stay out. (4) This ensures that the story is of a type that will flow smoothly, leading steadily up to its climax. (5) speaks eloquently for itself.

When one has pondered on these matters relating to film stories, it only remains to carry on with the search for suitable material for one's next production, meanwhile trying to write more original stuff oneself.

When a story has at last been chosen for filming, and at least the majority of those concerned are in favour of it, sighs go up all round. Sighs of relief from those who have thus completed their search, and sighs of acute depression from the one or two persons immediately in charge, because they are only too well aware of the amount of work to be done between accepting a story that " sounds good, don't you think," and seeing it finally in the form of a scenario.

The mistake is often made of trying to get from story to scenario in one step, leaving out the intermediate move of writing a treatment. The folly of this omission cannot be too strongly stressed. The treatment, which is a brief narrative of the story as it will appear on the screen, actually replaces *two* steps in the professional procedure—adaptation *and* treatment. Actually, the amateur's treatment serves for both of these, because it can be handed round for approval before work is started on the scenario.

Story and Treatment

The first thing, then, is to define the basic differences between a story and the treatment which is written from it. Many people suffer from the delusion that a treatment is merely a synopsis of the story. This is a totally false notion; the treatment is a brief *narrative* of the story. This means to say that it must at least conform to the following fundamental standards :—

1. Dialogue must be reduced to the absolute minimum.

2. The narrative must convey the original story in a logical succession of clearly defined scenes. This means, for example that reminiscences shall not be included (except where specifically intended for flash-backs).

3. In the course of the narrative, certain definitely unfilmable words and expressions must at all costs be avoided.

4. Where the original story was colourless or indefinite, that is to say, vague in description or action, any such vagueness must be remedied by deletion, alteration, or increase of the episodes concerned.

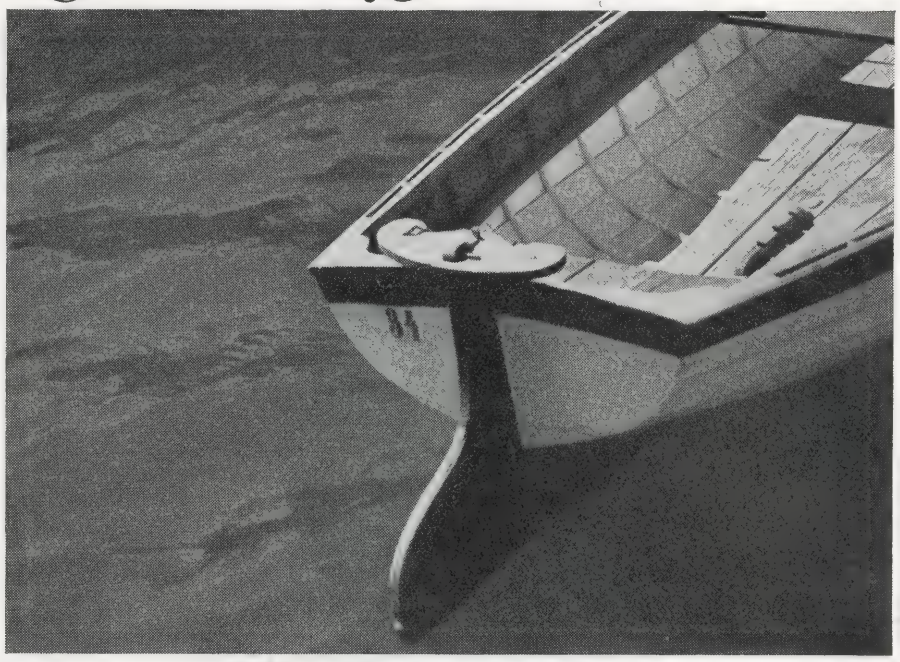
The words and expressions that deny of good cinematic interpretation, as mentioned under (3) above, are unfortunately both numerous, and commonly used in stories. Generally speaking, they include anything which implies vagueness either of time, manner, method, action, or place.

Moving Background TITLES

And How To Make Them

By GORDON BURDER

HAVE you ever tried making a moving background title? This may seem difficult to you at first, but with a little patience some very effective titles may be made. For this you will need some Matte "Kodaloid" and Spotting Medium, which is sold by Kodak Ltd.



For use in Bell-Howell, Cinecraft, Ensign and Kodak titlers

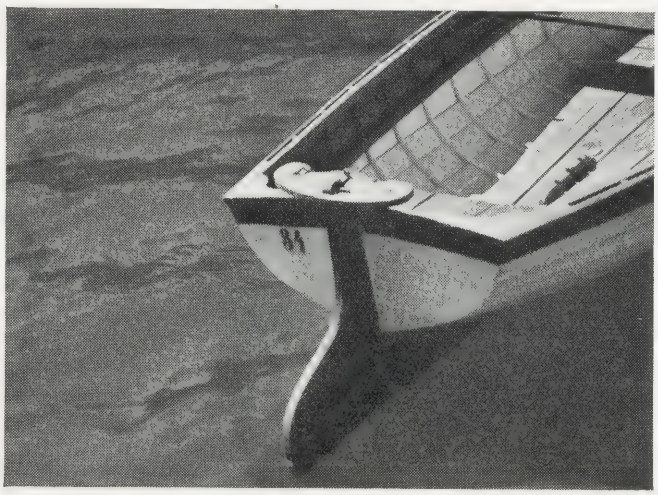
The Kodaloid can be obtained in packets of one dozen—in half-plate size, 2/-; 1/1 plate, 4/-; 10 x 8, 5/9; 12 x 10, 8/9; and 15 x 12, 12/9, or single sheets, 55 x 24, 2/9. By using the spotting medium instead of Indian ink you will be able to wash off the title after it has been used and so make use of the same piece of the Kodaloid several times.

If you are using cut-out letters these can be fixed temporarily in place by just a small spot of glue; use the glossy side of the Kodaloid in both cases. You will now require a frame the same size as the title card you usually use. Having either painted or fixed the letters to the Kodaloid, fix this in the frame; now select a suitable piece of film to be titled. For example: "Holidays 1934." No doubt you will have some pictures of the sea with waves breaking over the rocks in the foreground—a good subject. You want a subject that has a good sky and fairly clear foreground in order to show up the letters. If you have a confused scene it will be difficult to distinguish the lettering.

Now proceed to load the film in your projector and in order that the action of the picture is not reversed in the title you will have to load the projector with the film the reverse way round, i.e., the shiny side facing the lens. Then set the projector up on a table just in front of the titler in order to project the film on the Kodaloid, arranging the distance to show just the title area.

The only illumination for the title will be that of the projector and here some particulars of different projectors may be useful. For the small titler, such as the Kodak or Bell & Howell, and a projector with 100 watt lamp, the exposure with ordinary panchromatic stock will be f/4. Projectors with 200, 250 and 300 watt lens, exposure at 8. With 500 and 750 watt, f/11. When using super-sensitive panchromatic stock, use the next smaller stop. Titlers with larger areas will vary, but you can use the figures given on the next page as a rough guide.

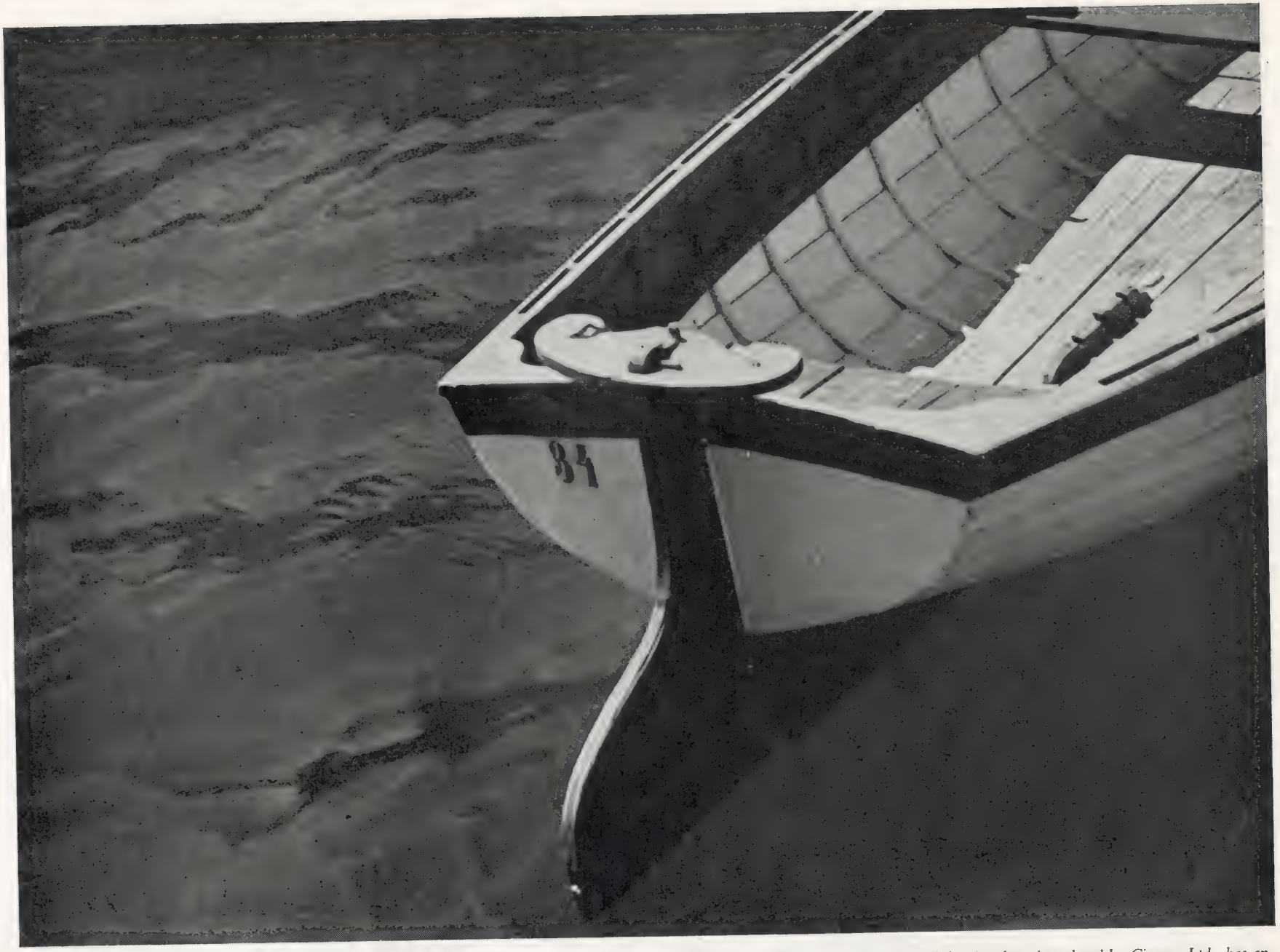
When the actual exposure is being made it is advisable to have the room light out and to avoid flicker and occasional black-out by the synchronising of the camera and projector shutters, the projector must be run at a much faster speed than the normal. In the case of the Model C Kodascope the speed should not be less than 32 pictures a second. Although you may imagine this will destroy the action in the picture, this will not be so and you will be surprised at the pleasing result obtained.



For Kodak Cine 8 and Pathescope titlers

When all is ready, set the projector in action, then start the camera and allow the usual time for footage. Various arrangements will suggest themselves to you, such as using cartoon pictures and making silhouettes from magazine cuttings etc. A good effect can be obtained by first setting the

(Continued on page 443)



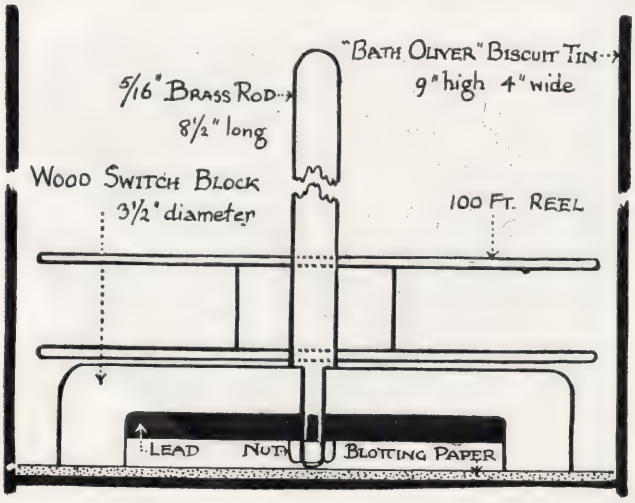
For use in the larger titlers such as Kodak, Bell-Howell, Dallmeyer, Ensign and the new Cinepro S.K.S. titler. The last-mentioned, which has just been introduced by Cinepro Ltd., has an attachment for various trick titles and fits any camera. It costs £15, or the bench, rack, pinion and up-and-down gear can be supplied separately if required.

Readers' PRIZE-WINNING *Hints*

A USEFUL idea for a combined humidor can and editor stand for 50 and 100 ft. 16mm. reels wins half-a-guinea for Mr. B. Binyon, O.B.E., M.A., M.I.E.E. of Hawthorndene, Hayes, Kent. "A Bath Oliver biscuit tin," he writes, "is just the right diameter to accommodate eleven 100 ft. reels placed on end and, if lined with a sheet of blotting paper, forms a very convenient humidor can for the storage of 100 and 50 ft. reels awaiting editing. For insertion and removal of the reels it is convenient to mount them on a stand which slips bodily into the can. This stand, if fitted with a weighted base, is most useful when editing, as film can be withdrawn from any reel without the reel being removed from the stand, the reels revolving on a central rod.

The stand is made as follows :—Obtain a circular, wood, electric light switch block $3\frac{1}{2}$ inches diameter (price 3d.); this has a recess underneath and forms a convenient base. Drill a central hole and fit in a $\frac{5}{16}$in. brass rod $8\frac{1}{2}$ inches long; secure underneath with a nut. Pieces of sheet lead may be clamped under the nut to weight the base, or a little melted lead may be poured into the recess.

The reels can now be slipped over the rod and the stand inserted into the biscuit tin. Moisten the blotting paper with water or preferably with a few drops of special humidor liquid, as sold by Cinepro Ltd. To label the reels, punch slips of paper with a $\frac{5}{16}$in. hole, write on the contents and slip over the rod above each reel. It is easy to lift the reels a little to read.

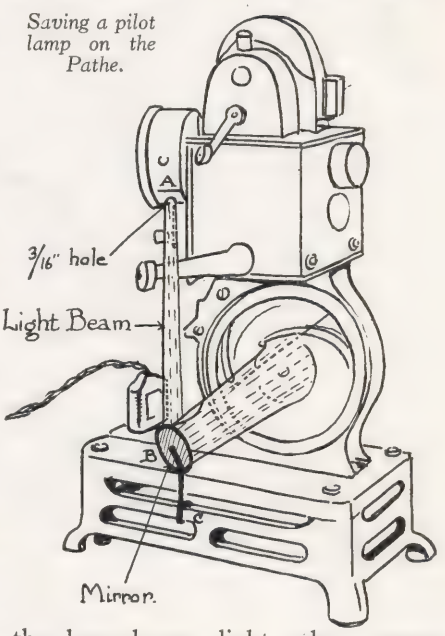


Combined humidor can and editor stand for 50 & 100 ft 16mm. reels.

The other drawing on this page explains itself. It wins half-a-guinea for Mr. F. W. Crouch, of 63, Cranley Road, Ilford, Essex.

"A $\frac{3}{16}$in. hole," he writes, "drilled at A throws a beam of light on to B and is deflected to illuminate the take-up. This saves a pilot lamp as I can change reels by the lamp-house light when swung back. Care should be taken to remove lamp prior to drilling. I use a $1\frac{1}{2}$in. mirror (from the lid of a lady's powder sachet) and this is mounted on a $\frac{1}{32}$ aluminium sheet cut and clipped on to lower frame at C."

Saving a pilot lamp on the Pathe.



Now what about your hint ? Entries for the February number should be received not later than December 28th. Address them to the Editor, "*Amateur Cine World*," Link House, 4-7, Greville Street, London, E.C.1.

We would like to remind readers that the entries should be as short and to the point as possible. Sketches to illustrate them are welcomed. They need not be finished drawings for our artists can refashion them to publication standard. We do not require elaborate suggestions so much as simple methods of improving technique and saving unnecessary expense.

Coincident with the recent formation of a Society of Catholic Amateur Cinematographers, *The Catholic Herald* announces a competition to discover the "best film privately made between December, 1934, and September 30, 1935." This competition has been organised to encourage this movement and to support the "clean film" movement generally, it being felt that the reform of public taste can be best begun by attention to the private cinema.

Moving Background Titles

(*Continued from page 441*)

camera going, then starting the projector with the picture out of focus, running for a few seconds and then gradually bringing the picture into focus. This will give the effect of the title against the blurred background with the picture coming into focus. A similar effect can be obtained by starting the projector first, and having the camera slightly out of focus and after a few seconds bringing the camera into focus.

Next month we begin a practical new series of articles on titling, dealing with sizes covered by different cameras at different distances, light, exposure, supplementary lens, etc.

KODAK PANCHROMATIC FILM

SIZE	LAMPS 100w	200w	250w	300w	500w	750w
3 x 2 ..	f/4	f/5.6	f/8	f/11	f/8	f/16
$9\frac{1}{2}$ x $6\frac{1}{2}$..	f/2.8	f/8	f/5.6	f/5.6	f/8	f/11
13 x 10	f/1.9	f/2.8	f/4	f/4	f/5.6	f/8
18 x 13..	f/1.9	f/1.9	f/1.9	f/1.9	f/4	f/5.6

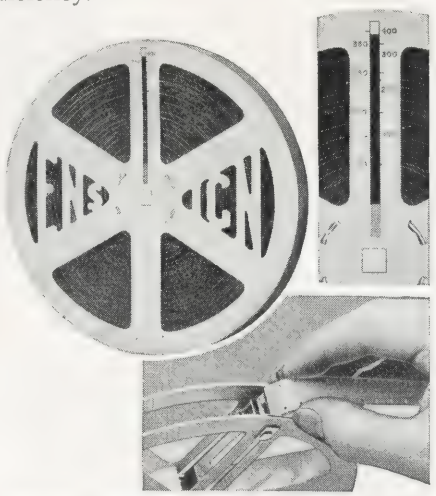
For Kodak super-sensitive film use next smaller stop

What's NEW in

NEW G-B TALKIE PROJECTOR

ANOTHER addition to the range of home-talkie sound-on-film 16mm. projectors is the new Gaumont-British (Equipments) Ltd. 'Standard' model. This is in two units, (1) the projector proper, with which is incorporated the amplifier unit, and (2) the loud speaker, which in conjunction with the 5 watts output of the amplifier unit, is capable of giving undistorted sound for an audience of 250. As the projector itself is capable of showing an 8 foot wide picture, the two capacities of the two halves of the equipment are well balanced.

It is worthy of note that the projection lamp takes only 200 watts, yet we have seen it project a well-illuminated 8 foot wide picture at a distance of 60 feet in a room not properly darkened. This is an extremely high degree of efficiency.



Showing how easily film is threaded on to the Ensign "Humitin" reel.

The same efficiency is repeated in other parts of the apparatus, which is a great improvement on earlier models. The setting-up of the apparatus is extremely simple, the minimum amount of wiring being used. The main supply cable is plugged into the mains as simply as an iron or a wireless set. The whole outfit takes a supply of 450 watts. The only other cable is that from the projector to the speaker-unit. The plugs at the extremities of this lead are of the three-pin variety and cannot be wrongly inserted.

The lacing up of the film is very simple, the path being even less complicated than in some silent projectors. It can be carried out in 30 seconds—we have personally verified this. The film is threaded respectively past top sprocket, picture gate, sound gate and then to the bottom spool. To ensure even running past the sound gate the film is controlled in its passage by passing over a roller which is rigidly attached to a heavy fly-wheel. This eliminates wows and flutter.

The internal mechanism, including the exciter lamp, is easy of access, with the exception of the main gears, which have been sealed in a casing to avoid unnecessarily inquisitive fingers. These gears run in grease and the whole machine is satisfactorily silent. A change-over lever gives automatic rewinding of the films.

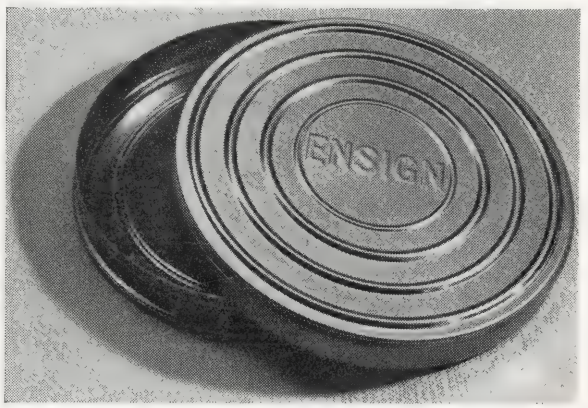
The framing device is of the usual type and moves the whole picture up and down on the screen. We have often wondered why this admittedly unsatisfactory device is used almost universally in sub-standard projectors instead of the more satisfactory optical framing device. A professional projector without the latter device would not be looked at by a professional cinema projectionist. Yet the most expensive of sub-standard machines are without it. It is not prohibitively expensive to manufacture as is proved by the fact that it has been successfully introduced into such moderate priced machines as the Ensign 200B. It is perhaps not a matter of the first importance, but a device of this kind is one more step towards professional presentation.

One refinement in the G.B. projector is a reflex device which enables you to test the accuracy of framing before you start running the projector. This avoids halved pictures on the screen at the beginning of a reel.

Easily Accessible Controls

Control of the mechanism during running is achieved by a minimum of easily accessible knobs and levers and these can be worked just as easily with the outer casing of the apparatus closed. In this position the machine is virtually noiseless. A turn-table can easily be plugged into the machine for the purpose of playing non-synchronised music during films, or filling in the gaps between pictures.

The weights of the two units are (1) projector 74lbs. (with amplifier), (2) loud speaker 21lbs., and the dimensions are respectively 22 x 21 x 11 inches and 14 x 14 x 10 inches (speaker). The price of the complete 'standard' outfit (which was illustrated in *Amateur Cine World* last month) is £135.



Ensign "Humitin" cans with embossed lids and bottoms which interlock.

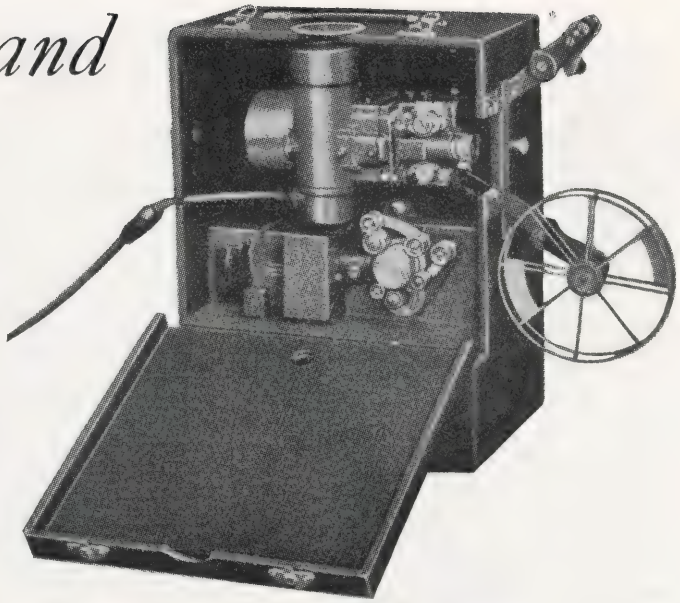
MARSHALL S.O.F. PROJECTOR.

Marshall, of Nottingham, has for some time been prominent in the sub-standard sound field, particularly for his production of the first British commercially produced single-system S.O.F. camera.

The new projector, which is built around a Bell and Howell motion head and lamp house, is not among the cheapest of instruments but its price of £125 is justified by the excellence of its workmanship and of the results it produces. The outfit is in two parts, the projector case, which weighs 32 lbs., and the loudspeaker case, which weighs 17 lbs., and is designed to work on 200 to 250 volts, 50 cycles, A.C. It can also be worked from D.C. mains by means of a converter.

APPARATUS *and* IDEAS

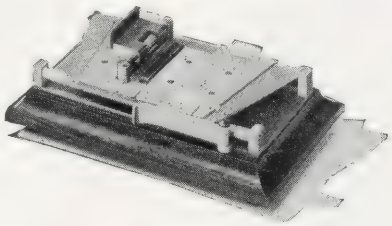
This popular feature describing interesting new apparatus appears every month in "Amateur Cine World"



The Marshall 16mm. S.O.F. Projector.

Erecting the projector is rapidly carried out and when folded for transport the outfit appears as two clean-cut boxes, without unwanted projections. The loudspeaker case also carries the reels, connecting cable, etc.

The outfit will project at both 16 pictures per second (silent) and 24 pictures per second (sound), and in the latter case a special filtration device on the sound-head ensures constant film speed past the sound gate and consequent freedom from distortion. There is a 750 watt lamp in the projector lamphouse.



Ensign "Universal" splicer for 8mm., 9.5mm. and 16mm. films.

On the sound side of the apparatus a special feature is the perfect matching of the various components from cell to speaker. The amplifier is specifically designed for the requirements of 16mm. sound film and the whole unit is effectively shielded. Either microphone or turntable can be coupled to the set by means of a jack and the one volume control is designed to be used for sound on film, gramophone records or microphone announcements.

With its 750 watt lamp the projector is capable of showing to quite large audiences and the amplifier side will provide sound adequate to the largest picture of which the projector is capable. 50 feet of cable are provided to connect the loud-speaker with the amplifier output. The easy accessibility and removability of the internal mechanism of this apparatus are noteworthy, as is the ingenious manner in which all parts are keyed in place to that disturbance of the adjustments though incorrect re-fitting of components is impossible. The whole instrument is sturdy and built for long-life use.

The instrument can be obtained to take either the Continental or American standard sound films, the latter being normally supplied.

ENSIGN CINE ACCESSORIES.

Ensign Ltd. have recently put out some very attractive new cine accessories, a splicer, rewinder, editor, reels, humidor cans, carrying case and cement in new-style bottles (in which you get more cement in a handier form and at a less price than formerly.) The splicer, the "Universal," is particularly interesting and possessing as it does many novel features, is certainly one of the best we have seen. It can be used for 16mm. silent film, 16mm. S.O.F., both D.I.N. and R.C.A., 9.5mm. and 8mm. films. Apart from the ease and quickness with which films can be spliced and the fact that the splicer will take all types of sub-standard film, it is particularly noteworthy in that it is impossible to wear through the film when scraping. You can only scrape just as much as is necessary. For a splicer possessing all these advantages the price is remarkably low—£2 15s.

The rewinder (on solid oak base, 20in. by 5in.) is fitted with one geared and one cast head, 3–1 ratio silent cut gears being used which should ensure long and trouble-free working. The spindles are removable so that 8mm., 9.5mm. and 16mm. spools can be used. 800 ft. 16mm. reels can also be accommodated. The "Universal" rewinder can be obtained in both single and dual models. There are three types of the first, one for each of the three sizes of film. Each costs £1 12s. 6d. For the dual models, spindles for two sizes of film are provided. There are three models—AB for 16mm. and 9.5mm. reels, AC for 16mm. and 8mm. reels and BC for 9.5mm. and 8mm. reels. Spare sets of spindles for any of the three sizes cost 5/- a pair.

The "Universal" editor is also made in single and dual models, three types of each. The substantial base is 32in. by 6in. and is fitted with two cast arms in black ripple enamel, each of which incorporates a plated hand-crank geared 3–1 to a common spindle which takes any of the reel spindles for the three sizes of film. The "Universal" film splicer mentioned above fits neatly into the base and can be detached if required. The single type of editor costs five guineas, the dual type, £5 10s.

The Ensign Humitin reels and cans each possess distinct advantages. The cans are of conventional design, but the embossed rims on lid and bottom are such that the lid of one can fits neatly on to the bottom of another and a pile of them therefore remains neatly rigid. The Humitin can, which takes one 400 ft. reel, costs 2/-. While a pile of these cans cannot easily be knocked out of place, it does not matter very much how you knock the new Humitin reel about—not, of course, that you would maltreat one intentionally, but accidents will happen. It is made of a new springy alloy. Pinch the two sides together and they immediately spring back into place when you let go.

I.A.C. Prize-winning Films, 1934

World Championship Film wins "Amateur Cine World" Silver Plaque

THE proscenium was warm with subdued light. Music from loud-speakers and amplifiers heralded the first film of a programme of remarkable productions — high-water mark of amateur achievement. The audience was privileged for this was the first public showing of some of the prize-winning films in the world-wide competition organised by the Institute of Amateur Cinematographers. The scene: the Garden Hall of the May Fair Hotel; the occasion: the second annual banquet held by the Institute of Amateur Cinematographers on November 16th.

All of the films which are now on tour throughout the country—if you get the opportunity you should certainly see them—are of a very high standard. The film which won one of the handsome silver plaques presented by the Proprietors of *Amateur Cine World* was "Transport," by Mr. and Mrs. Thubron of Fleet, Hants. It also carried off many of the other awards, too. The complete list of prizes awarded for it is as follows: *Amateur Cine World* plaque and gold medal; *Daily Mail* cup, which carries with it the world amateur cine championship, I.A.C. trophy and gold medallion.

From nine countries of the world came shots in this film, which depicts methods of transport from primitive man power to the up-to-date air liner. And it does not fail to include the familiar London "bobby" and the errand boy on his bike. A grand film of a vast subject.

More than 300 films were submitted for the contest. Here is the list of the winners:

CLASS 1.

1st. "Ein Zommer Geht Zu Ende" (Summer Draws to a Close). By Professor Hans Figura (Austria). American Society of Cinematographers' gold medal for best photography of any film in any class submitted by a member of the I.A.C.; *Home Movies'* trophy and gold medal.

2nd. "Moods of Nature." By Paul Burnford. Silver medal; Celfix screen awarded by Mr. Salanson of Bristol.

3rd. "Venice." By Matthew Nathan. Bronze medal; 300 ft. of super pan. film awarded by Chapman and Sons, Manchester.

CLASS 2.

1st. "Transport." By Mr. and Mrs. J. B. S. Thubron. *Amateur Cine World* trophy and I.A.C. gold medal.

2nd. "Tambo." By Fred C. Ells (Yokohama). Silver I.A.C. medal.

3rd. No 3rd prize.

CLASS 3.

1st. "Crocus Time in St. James's" (colour). By M. Nathan. British Photographic Manufacturers' Association's Bowl; I.A.C. gold medal; equipment prize from the Sheffield Photo Co.

No. 2nd or 3rd prizes.

THE PHOTOGRAPHS

on this page are of un-retouched stills from two of the prize-winning films. Reading from top to bottom, the films are: "Tambo," "Round the Tatra Mountains" (Austrian); the next two from "Tambo," and the last two, "Round the Tatra Mountains." The picture at the top is the opening shot of "Tambo"—and a very attractive opening too.

CLASS 4a.

1st. "Memmortigo." By Delmir de Caralt. Wallace Heaton trophy and I.A.C. gold medal.

2nd. "Adventures of Little Mutz" By R. Grosschopp (Dresden). I.A.C. Silver Medal.

3rd. "A Run for Her Money." By the Derby Cine Society. I.A.C. Bronze medal; exposure meter from Westminster Photographic Exchange, Ltd.

CLASS 4b.

An *Amateur Cine World* plaque identical with that awarded for the film, "Transport," was offered for the best film in this section, but the judges decided that none of the entries was of sufficient merit to gain the award. The plaque will therefore be offered again next year.

OPEN CLASS.

World's Amateur Cine Championship—*Daily Mail* challenge trophy.

1st. "Transport." *Daily Mail* trophy; I.A.C. trophy and gold medallion.

THE "AMATEUR CINE WORLD" SILVER PLAQUE

(One of two which was awarded for the film "Transport," for the I.A.C. 1934 Competition).

The following wording appears in the panels at each side :—

"Movement that embodies pictorial beauty or dramatic effect — movement, unchanging principal of an ever-changing world . . . that is the spirit of amateur cinematography, a spirit which is symbolised here with a graceful conception of Diana and the hounds. For Diana is the goddess of light and moonlight, beautiful of form and fleet of foot.

"The hounds leap forward into the rushing wind; with a loud beating of wings the swans swoop by; the swallows dart and dive. They are the embodiment of the spirit of movement, that spirit which is caught by the ever-watchful eye of the cine camera."

2nd. "Sister." By K. Jakenchi (Japan). I.A.C. Silver medallion.

3rd. "Tambo." I.A.C. Bronze medallion.

For the benefit of those who will be unable to see the films (which began their "tour" at the Masonic Hall, Bromley, on December 5th, the Show was organised by the Amateur Cine Service of Bromley, there being 300 present) we give below brief descriptions of the salient features of the prize-winning productions.

CLASS I. SCENIC DOCUMENTARY.

1. "Ein Zommer Geht zu Ende" by Professor Hans Figura, is a film built around a theme of two little girls. These charming little morsels of humanity are shown disporting themselves among rocks and sea while on holiday, and then slowly the realisation of the end of summer comes to them, and in the end of the film they are shown back at school, laboriously working at arithmetic. The photography and composition are superb.

2. "Moods of Nature," by Paul Burnford (who, it may be remembered, contributed an article on filming scenics to music in an early issue of *Amateur Cine World*. This film was made on the plan he described, the musical accompaniment being admirably synchronised). Wind and

(Continued on next page)

Members of the I.A.C. on a visit to the Twickenham Film Studios during Convention Week which culminated with a Banquet at which the prize-winning films were shown. Miss Lupe Velez and Director Miles Mander are seen in the middle of the group. Visits were also paid to other British studios and to well-known photographic manufacturers.

Amateur Films on Tour

(Continued from previous page)

sea, plants and trees, in tranquillity and frenzy, in drought and rain, in daylight and dark, pass across the screen in grand procession in this exquisitely photographed and edited picture.

3. "Venice," by M. Nathan, an Englishman. This is a film of people rather than of buildings, of moving life rather than of running water. Yet in the background the old familiar pictures of the City of the Canals link together the activities of many interesting types from dawn to dark.

Magnitude of Conception

CLASS II. HUMAN DOCUMENTARY.

1. "Transport," by Mr. & Mrs. J. B. S. Thubron. This film, which also won in Class II, has been briefly described on page 446. The judges gave it the premier award not only because of the magnitude of its conception, but also because of the remarkable consistency of the quality of work carried out in places all over the globe, under the most varying conditions and necessarily over a long extended period.

2. "Tambo," by F. C. Ells.

An Englishman living in Japan has in this film expressed his admiration for the Japanese people, and their unremitting attention to the soil and the crops of rice which it produces. The time lapses in the film are charmingly filled in with glimpses of the everyday life of the Japanese people, and their quaint and charming children.

CLASS III.

"Crocus Time," by M. Nathan. (Kodacolor).

St. James's Park and the surrounding district provide the subjects for this exquisite piece of colour photography.

CLASS IV. PHOTOPLAYS.

1. "Memmortigo," by Delmir de Caralt.

Catalonia has provided the winner in this class. "Memmortigo" tells of a young man whose mind is filled with morbid thoughts, and his heart with a desire for suicide. In grave but ludicrous fashion he essays a number of abortive attempts at self-destruction and then meets a young girl who tries to imbue him with a feeling for the beauty and happiness of the world. Finally she succeeds and his darker self floats away from him. This is a film for the sophisticated, and will bring them many chuckles of well enjoyed mirth.

Puppet Film

2. "The Adventures of Little Mutz," by R. Grosschopp.

From Germany has come this remarkable little puppet film. Little Mutz opens the day with exercises, and then some fencing, during which he sadly interrupts the peace and decorum of his old father. He then ventures forth in his high powered car to a land of fantasy in which he fights mysterious beasts. Then in a rocket he visits the moon, but descends to earth where he falls in love with a china dancing lady. She dances for him and falls from the mantel shelf to be smashed into a thousand pieces. Mutz walks sadly off into the gloom.

3. "A Run for Her Money," by the Derby Cine Society. 9.5 mm.

This unsophisticated but cheery little film tells of the adventures of a wallet of money which, stolen by a sneak thief, comes by devious routes back into the possession of the wife of the rightful owner.

OPEN CLASS.

1. "Transport," by Mr. and Mrs. J. B. Thubron.

2. "Sister," by K. Jakenchi.

This exquisite reel from Japan is remarkable in its appeal. With admirable restraint, but with perfect artistry, it builds up the most vivid character that we have ever seen presented in an amateur film. It is obvious that both the unknown artiste and her director felt the utmost sympathy for the part.

NEXT MONTH: RESULT OF "AMATEUR CINE WORLD" COMPETITION

A complete review of the prize-winning films will be given, together with critical comments on other entries. Even though you may not have entered a film you will find these criticisms of considerable value when planning your next film. Learning just how films made by other amateurs succeed or fail is a profitable and entertaining study.

Selecting LIBRARY FILMS *for* PARTY SHOWS

At this time of the year library films are in great demand, but it is not always easy to make a choice. This article, with its critical estimates of films specially suitable for party showing, will help you make up your mind.

LAST month I dealt (constructively, I hope!) with a few library films especially suitable for Christmas. Here is a further selection that would find a welcome place in a programme put on for the festive season. They are not new releases, but newness is not always a merit and can indeed be a menace if it tends to make us forget old friends.

A two reel comedy makes a good opening for a programme, followed, maybe, by one or two personal films, then an interest, travel or news film and last, the feature film. A very good slapstick two reeler is "*Monty of the Mounted*," featuring Lupino Lane (Wallace Heaton Library). It relies for its effect on Lane's acrobatics in absurd situations. He salutes his superior officer with such vigour that he invariably knocks himself sideways, falls through doors, down steps and over himself.

The story is concerned with his efforts to capture a dangerous bandit, a process complicated by the fact that the officer (they are in the North-West Mounted) is a half-brother of the desperado and as like him as the proverbial pea. One deliciously funny sequence shows our hero, dazed after being baited by the bandit's followers, getting into a big fur coat into which has crept one of the gang who puts his arm into one sleeve while Lupino puts one of his arms into the other. The latter is mystified by the fact that one arm, which in his fuddled way he thinks to be his own, acts in a very inconvenient fashion, putting his cigarette into his mouth lighted end first, poking him in the ear, flicking his hat off and knocking him on the jaw. And there is a horse with splay legs and a tail into which the unfortunate hero invariably manages to plant his face. The photography is adequate and there are very few subtitles. Apart from a lot of titles being bad cinema, I am always annoyed when I get hold of a film with many and wordy titles. I pay for pictures, not words. There are a number of other Lupino Lane comedies in the Wallace Heaton library and each is worth seeing.

Typical scene from a Walter Forde comedy. This comedian's pictures are among the best of the British silent comedies. A review of one of them will be found in this article.

"*Apey Days*," Pathescope Library, 2 reels, will appeal to the children, but it is not so likely to hold the adult. Mary-Mary, a chimpanzee belonging to Cherry Kearton (who produced) is the star and goes through those near-human antics that bring coos of delight. But the photography is rather weird, although the children will not mind that. At one moment it seems as if the picture has been taken at half-speed; at another as if the editor has painstakingly taken out two out of every four frames. In other words, the action is jerky.

"*Modern Flying*," Part 2 of "The Conquest of the Air," one reel, Pathescope, is a very interesting record of famous flights and aero achievements and will be welcomed by boys of all ages. The flights include those made by Lindbergh, Orlebar and Stainforth and Balbo and his Armada. The cine enthusiast will be interested in the snappy editing and titling. This type of film, too, makes a useful addition to a cine society programme for a projection evening.

A five-reel comedy that should go down well with most types of audience, sophisticated and the reverse, is "*You'd Be Surprised*," a Walter Forde comedy (Ensign). The comedy springs from the adventures of an ordinary young man who gets into the most extraordinary situations, his hapless normality against a background of farcical abnormality giving added point to those situations. The opening sequence, showing him dressed as an infant of about two and playing on a huge piano (made to scale) is vastly amusing.

Then this infant musical prodigy grows up and we see him playing a normal-sized piano this time, while his partner, who we understand to be a writer of lyrics, leans over it.

Aha, we think, Mr. Forde has got on in the musical world. Then the picture moves away from us to reveal them in a furniture removal van, which is carting the piano to the buyer. If you are making a film, bear in

(*Continued on next page*)

Lessons from Library Films for the Amateur

(Continued from previous page)

mind camera mechanics like this. Even the now rather despised iris-in has its uses.

Remember, too, that the unexpected can be a great laughter-provoker. An instance of this occurs in this film. Mr. Forde, through no fault of his own, gets thrown into prison (it is never his fault that misadventures befall him). There is an explosion in the grounds, convicts are thrown in a heap. When the smoke clears away it reveals them marching in orderly file back to the prison, warders at the side and the clothes of all are in rags and tatters and their faces blackened.

Another hilarious sequence arises out of a convict's efforts to escape when handcuffed to the hapless Forde. They get into a wood and spend a few uncomfortable minutes getting mixed up with the tree trunks.

A Mighty Tarzan

"*Tarzan of the Apes,*" a five-reeler from the Wallace Heaton Library, will appeal chiefly to the children. Discriminating grown-ups will find that it suffers rather too much by comparison with the modern Tarzan films —this was the first. Elmo Lincoln is, physically, an admirable Tarzan, a shaggy, mighty-limbed fellow. He cannot act, but this is of no great moment. Presumably Tarzan is not meant to act, but even if he could the story gives him no scope. It suffers from the defect that characterises many amateur films; character is not sufficiently developed or delineated, the events of thirty years or so being condensed into 2,000 feet of film.

Wrong Psychology

The psychology is wrong in some cases, too. When Jane, the heroine, is startlingly relieved of the attentions of her idiotic lover by the simple expedient of Tarzan grabbing him round the neck and slinging him out of the window her face shows only amused delight.

Yet Tarzan looks a fearsome enough creature. She has never seen him before and she is one of the party who has set out from England to find him. Yet she betrays no trace of surprise, fear or partial recognition. The jungle is not peopled with hordes of optically-printed elephants and the whole seems rather unpretentious after the lavishness and camera magic of the later Tarzan pictures, but the children will love it.

A film designed expressly for children and one that can be recommended, is *Follow Teacher*, featuring that charming little child actor, "Big Boy" (Wallace Heaton Library). The second reel (the film is on two reels) is particularly amusing. Big Boy goes to the front of the class and performs exercises which the latter have to follow. A frog dives into his trousers and causes him to perform all sorts of unseemly gyrations which the class attempts to follow, to the dismay of the teacher and a prim lady visitor. Teacher then tells them to follow *him*, little knowing that a lizard is about to explore his underwear. They follow him faithfully, even to leaping on desks, kicking each other and squirming on the floor.

Sensible Travel Films

A single reel film that should find a place in the programme can be chosen from the "Port of Call" series recently issued by Ensign. They are reductions from the talking films now being shown at the cinemas but are, of course, silent. Typical of the series is "*Dravidian Glamor.*" This shows the famous Dravidian temples in Madura, S. India, some of the rites carried out by the worshippers of Vishnu, processes in the peanut industry for which Madura is famous and other interesting things, including the primitive method of irrigating the grain crops. It is not sensational—there is nothing of the American "our lives hung by a thread" business—but they show a slice of life of a remarkable people and scenes of romantic strangeness.

In my notes last month on library films for Christmas showing, I mentioned that one Mickey Mouse film could be hired and the rest were for sale outright. It seems, however, that Mickey is worth very much more than his hire, for I now learn that all films featuring this delightful rodent (and also extracts from the Silly Symphonies) are for sale only—none can be hired. They are reproduced and distributed solely by Ensign, Ltd., and may be bought from them or Wallace Heaton, Ltd., or any other dealer. And what a fine Christmas present they would make! M.

Many of us frequently complain that we cannot think of suitable subjects to film. This attractive study shows that ripples in a lake, or the rustling of rushes —in short, nature in any of her moods, make admirable cinematic material, provided they are "seen" cinematically.

SPECIAL EFFECTS *in Indoor Lighting*

They are simple enough to produce and effective when done well if it is borne in mind that they are "special" only to the cameraman and best heighten the value of the scene portrayed when the audience is unaware that its appreciation is being enhanced by his artistry.

By

"SHUTTER"

□ □ □

THE two previous articles have dealt with the lighting of an interior set in its simplest form and have shown that the principles involved in the lighting of any scene, whether large or small, are fundamentally the same. Once the amateur has thoroughly mastered these principles, which are really very simple, and has sufficient confidence in himself to arrange the lighting of a straight set without undue fuss, he should turn his attention towards obtaining "Special Effects." By this we do not mean exaggerated effects—it is usually exactly the opposite—but rather do we mean the skilful arrangements of lights to enhance the particular appeal of the picture.

A simple example of special effect lighting. This picture is analysed in the accompanying article.

Breaking the Law!

The "Special Effect" is only "special" to the cameraman and its effectiveness is greatest when the audience does not realise that its sense of appreciation is being sharpened by the artistry of the cameraman.

Now it is not always possible to obtain the desired results without being guilty of mildly transgressing the fundamental laws which we have already laid down. This must be excused by the fact that when a procedure is well known and its principles respected, it is sometimes permissible to step outside the bounds of hard and fast rules. It is when this step is taken in ignorance that its danger is greatest.

The illustration of the boy writing is an excellent and very simple example of special effect lighting. The making of this picture is in the absorbed expression on the child's face and it is at the child's face that one instinctively looks on first seeing the picture. The fact that he is writing is purely incidental—he could be doing a dozen things without in any way destroying the beauty of the picture. Attention is drawn to the face, but it is done so unobtrusively that the result is achieved without the means being in any way obvious.

We must admit that the lighting for this shot was somewhat at variance with the principles formulated in the previous articles—but it cannot be denied that it is extraordinarily effectual for a study of this sort.

THIS IS THE THIRD AND last article in the series on simple artificial lighting. Previous articles in the November and December issues have dealt with the fundamentals of interior lighting, together with practical advice on putting theory into practice and taking simple groups indoors.

Actually the lighting consisted of one lamp only and this without reflector. The secret of its success is due to the fact that it was placed high up and at just the precise angle necessary to produce pleasing half tones in the face, focussing attention there and leaving the rest of the picture in half-shadow.

The illustration on the next page, depicting the youthful gangster, is an example of lighting which is often used to produce dramatic effect. This is achieved by arranging the lights to give an unusual degree of contrast. It is most effectual when it is confined to that particular person or area to which it is desired to draw attention. In highly dramatic night scenes this type of lighting may sometimes be carried almost to the point of 'soot and whitewash,' all photographic detail being sacrificed for effect. In the illustration shown the lighting consisted of one front light and a semi-back light which is concealed behind the curtain on the right.

'Natural Source Lighting'

Pleasing results can often be obtained by 'natural source lighting'—or perhaps it would be more correct to say—lighting from an apparently natural source. A reading lamp placed on the table can give the audience the impression that the scene is really being lit by this source. The anti-halo backing with which all panchromatic cine film is now treated prevents any excessive halation, although it is advisable to use a low wattage bulb in the lamp.

When photographing a large set, it is sometimes desirable to create an illusion of depth. Until our pictures are stereoscopic it must remain an illusion, but the

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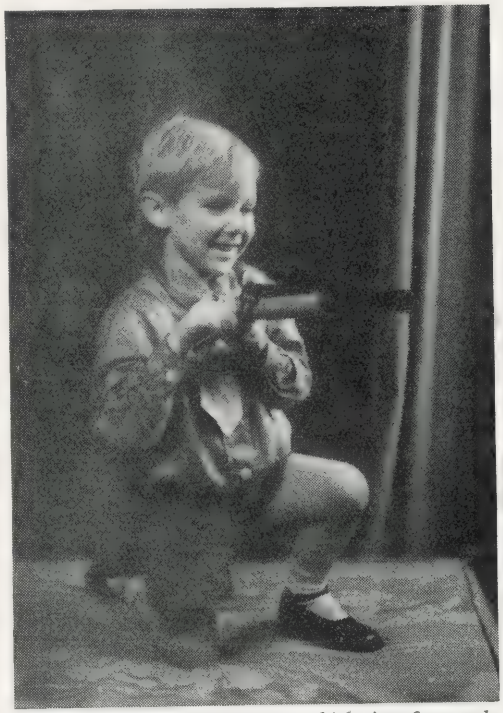
INDOOR LIGHTING

(Continued from previous page)

effect can be quite simply secured by contrasting the lighting on prominent objects from front to back of the set. For instance, a sombre foreground contrasted against a more brightly lit background will give the impression of depth. Exaggerated contrasts must be avoided or otherwise the eye will overlook the lesser lighted portion altogether and the illusion will be lost.

A final word of advice. The general lighting of a large set is best obtained from above. The lights should be diffused to cover the whole area as evenly as possible, leaving the floor lamps to secure the characteristic lighting required. Quite apart from other considerations, overhead lighting has the advantage of conserving floor space, which is often a big consideration in amateur sets. And a word of warning—Beware of multiple shadows! In the professional studios where unlimited light is available, the set itself is lit before the actors come upon it, in such a way that unwanted shadows are carefully avoided, while they can be obtained when necessary by the higher power of the lighting of the subjects. The modelling of the subjects is superimposed on the general lighting. There is much to be done by "lighting the set." Go to your local pictures and notice how effects have been produced by the use of light alone on otherwise flat and uninteresting surfaces.



A happy example of lighting which is often used to produce dramatic effect. (See article)

I suggest to societies that they purchase a life-size plaster bust, or some similar inanimate object, to use as a subject for experiment. It would be unfair to ask a human being to be experimented on for a whole evening, with lights shining into the eyes. The lighting equipment can consist of two or three 100 watt lamps, as suggested in the December article. Then try successively the results of different arrangements, the effects of distance of the lights on exposure, the behaviour of different types of reflector, the use of spread light, etc.

Easy Way to Titling

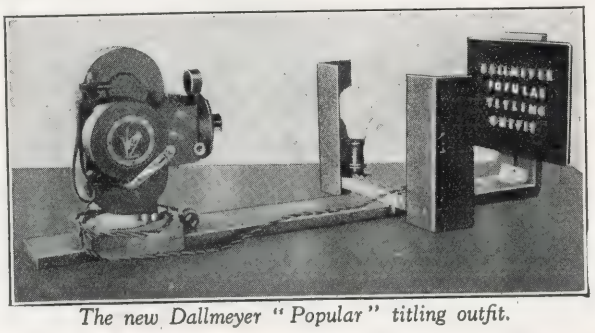
AN interesting new titling outfit at a very attractive price has just been put out by Messrs. J. H. Dallmeyer, Ltd. Like their famous eight guinea titler, it is sturdily constructed, but sells at only three guineas. A fount of 200 white felt letters, tweezers and two 40 watt coil-curled lamps are included for this price. The "Popular," as it is called, is designed for use with 8 mm., 9.5 mm. and 16 mm. cameras, and will fit any make.

It consists of a mahogany baseboard, 2 feet 6 inches long, which supports the metal title board which is covered with black felt to which the white letters are affixed. When using a 16 mm. camera with a 1 in. lens, the latter has to be set about 2 feet from the title, at an aperture of f/3.5 For a 9.5 mm. camera with 20 mm. lens, the camera is set at 22 ins. from the title for an aperture of f/3.5. We found on test that the two 40 watt lamps gave adequate illumination for ordinary requirements. The camera support slides easily on the baseboard, this permitting approaching and receding titles to be made. The title board is detachable, so that with a little ingenuity on the part of the operator trick effects can be procured.

Lining Up the Camera

Full instructions for setting up the titles and information as to distances and lens apertures are given with each outfit, which impresses us by its simplicity of operation. Lining-up presents no difficulties. The camera "platform" slides into the support which in its turn slides into the baseboard. To mount the camera one just screws the bush to the base. The camera support is then slid along the baseboard until the lens practically touches the vertical support for the title board. The circular metal part of the camera base is next rotated in its housing until the lens is dead in the centre of the slot in the title support, the camera, of course, being kept square with the baseboard. After centring thus, it can be secured in position and never altered, unless, of course, another camera is used.

Even the veriest beginner cannot go wrong if he follows the very clear instructions carefully. He may not be able to obtain all the effects than can be produced with the more elaborate titlers if he has not had much practice with titling, but as he gets more proficient he will find that such effects *can* be obtained with the new "Popular" outfit.



The new Dallmeyer "Popular" titling outfit.

GETTING TO LEARN THE ART *of* MAKE-UP

This, the first of an important new series, deals with the whys and wherefores of make-up. You will find it of great help even though, as the author points out, you may not be interested in story films, but prefer interest and documentary subjects.

Harry Davo, B.I.P. make-up expert, makes up D. Hay Petrie for the part of Quilp in "The Old Curiosity Shop." Further pictures showing the various stages of the make-up appear on the next page.

By GRANVILLE SQUIERS

EVEN specialists who despise story films and concentrate on interest and documentary subjects should know something of the art of make-up. For technical films I have seen machinery made up as heavily as a twenty stone prima donna going on to play sweet seventeen and on one occasion watched a tortoise having its markings picked out with pencil and highlighted with chalk before doing his bit in a nature film.

On the dramatic side the amateur has not the resources of the professional in casting for types, a special reason why make-up should be studied. The majority of amateur cinematographers are young people but they naturally refuse to limit their productions to include young characters only. Hence they are frequently called upon to perform the most delicate feat of make-up, that of transforming youth to middle age.

Male characters can, to some extent, bridge the gap by gumming on a moustache of mature pattern, but the young actress called upon to play a more matronly part cannot take refuge in whiskers or even twist her face into a set expression and achieve a pleasing result. That such transitions can be accomplished is proved by the make-ups of Diana Wynyard in "Cavalcade" and in other films in which the characters gradually progress in age. These results are not obtained by surgical operations but by simple methods that any amateur can apply—and the effects of which can be removed in time to go to business next morning.

Now professional make-up men are rare enough to command good salaries. They are nearly all ex-actors who have specialised in this work as a means of earning steady money. They learned the principles of their art by practising on their own faces. How else? The amateur make-up man learns in the same way and is generally far too useful as an actor to be dispensed with in that capacity. During production he is required, in addition to making up himself, to operate on a number of other faces, frequently unresponsive and uninteresting, but whose owners all clamour for attention. This converts a hobby into a penance.

"Painting the Maps of Dubs"

Readers of that joyful classic, "Merton of the Movies," may remember that on Merton's first appearance as a super he was made up by a grumbling extra who confided to him that it was "a dog's life plastering grease and paint over the maps of dubs." Most people who have undertaken the job would be inclined to agree with him, especially if, like Merton, they felt they were capable of "bigger and better things."

Perhaps amateur films will some day evolve specialists who delight in dealing only with the faces of others. In special cases I have derived great pleasure from it. Meanwhile, time will be saved on productions, better results achieved—and more make-up men evolved—if people learn to make up for themselves. The finest expert in the world could obtain better all round results on his own face than he could on anyone else's. To know just how one's face looks, to feel confident that a certain expression will blend with its top covering or that the face in repose retains the required characteristics is to gain confidence and be well inside the part. Consider the perfect little cameos

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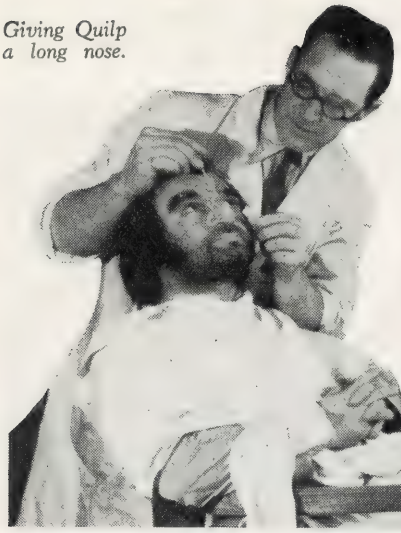
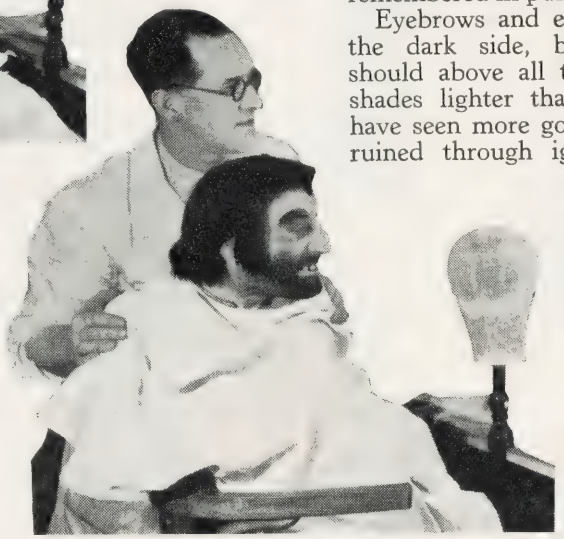
MAKING UP *for the Movies*



Giving Quilp a long nose.

Below, the transformation complete



achieved by Donald Calthrop. Rarely is he heavily disguised, a mistaken aim of many amateurs, but contrives, by study of character and a few deft touches to sink his personality in an amazing fashion.

It is the duty of the director and cameraman to O.K. the make-ups and how can they do that and be certain that they are achieving perfect results unless they know something of the art? Here is study for all.

Before we go into details a word of advice to those in production, or on the verge of it. The cameraman's general rule is "Expose for shadows." It is the light remaining in those shadows he is after, for light is a thing no cameraman can get too much of. Assist him, then, by not adding more shadows than necessary for it is possible to produce more definite but natural results in a make-up by reducing them to a minimum.

Dimples and Cleft Chins

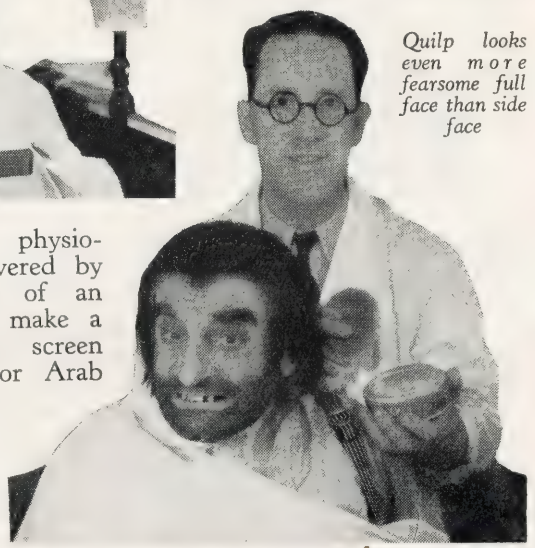
Thus, if an actress has a fascinating dimple let her not accentuate it with a dark smudge but touch up the edges of it with a lighter tone of paint, carefully blended into the surrounding complexion. If the dimple is not there in reality it can be faintly shaded in, but it must have its highlight, which is more important than its shadow. An actor who fancies himself with a cleft chin may effect the cleavage with a single dark line, though he would achieve far more with two faint blobs of light paint, for those will not only suggest the cleft but strengthen his face by bringing the chin into greater prominence.

The most common fault of the tyro when attempting an aged make-up is to line in wrinkles by the score. The result of this is graphically known in theatrical circles as "a Clapham Junction," for it is a surface dark with lines. But the faces of the aged are almost as light in tone as those of children and for that reason it is better to work between the wrinkles with light colouring. The wrinkles themselves can then be scraped in with a pinhead, the edge of a worn sixpence or a sharpened match stick. Even those faint lines should be in most cases patted over to lighten their tone.

This rule of light also applies to hair, both on the head and on the lower parts of the face. Since fair hair photographs better than dark, because there is more light in it, most budding screen actresses are requested, or ordered, to go blonde, or at least to get their hair lighter in tone. Heaven forbid my suggesting that our amateurs should fly to peroxide but the point should be remembered in purchasing wigs for any character.

Eyebrows and eyelashes can generally be on the dark side, but beards and moustaches should above all things be kept light—several shades lighter than the hair on the head. I have seen more good and sincere amateur films ruined through ignorance of this elementary precept than for any other reason.

Never use black hair on the face except for negro characters and those are best left alone. It would take a suitable physiognamy covered by the work of an expert to make a convincing screen negro. For Arab or Indian characters, which *do* lie within the scope of the amateur, brown whiskers are more effective than black. The construction and use of beards will be dealt with fully in a later article.



Quilp looks even more fearsome full face than side face

This rule of hunting for light should also be remembered when making up clothes to suit a character. Not long ago when required to play the part of a tramp I procured an ill-fitting but otherwise respectable black bowler. I cracked it in several places, rubbed it in the dirt, painted the brim and band with thick oil and blacklead to get a greasy effect and generally messed it up.

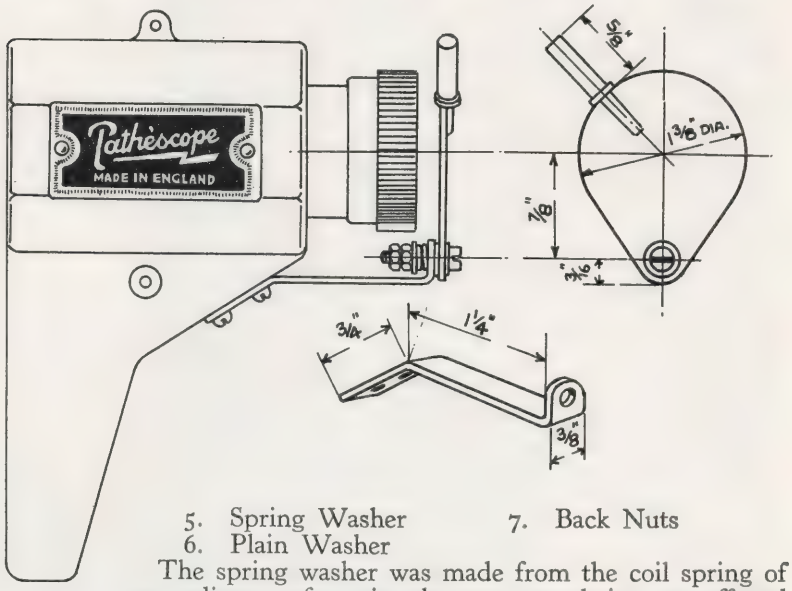
In spite of my pains that hat came out unnaturally respectable on the screen. Had I left it in the open for a whole summer or given it a dressing of peroxide solution it would have gone shades lighter and have looked

(Continued on next page)

A LENS "CAP" *for the* Pathe 200B *Projector*

Users of the 200B projector will appreciate the utility of this fitting for cutting off the light from the screen, at the end of a film, or when running the motor re-wind. In arranging such a device it is necessary to bear in mind that it shall not interfere with the lens extension when focussing nor obstruct the path of the film when rewinding.

The accompanying sketch shows how the fitting is secured to the detachable box cover of the projector by two small bolts. The fitting consists of a small bracket to which is pivotted the " cap." Both bracket and " cap " are cut from sheet brass of about 18s gauge, the dimensions being clearly shown in the sketch. The cap has a small brass handle soldered on which was made from a radio valve pin socket. A hole is drilled in cap and bracket to take a No. 4BA brass bolt. All that is now required is three plain washers, one spring washer and two back nuts.



In assembling the order of threading the bolt is as follows :—

1. Plain Washer
2. Lens Cap
3. Plain Washer
4. Bracket
5. Spring Washer
6. Plain Washer
7. Back Nuts

The spring washer was made from the coil spring of an ordinary safety-pin, the two arms being cut off and the coil slightly opened out or separated before threading on the bolt. This arrangement of washers is necessary to provide a smooth rotation of the cap without it becoming loose. Finally, the attachment is given a coat of dull black.

The ART *of* MAKE-UP

(*Continued from opposite page*)

more convincing on the head of a tramp. As it was the black mopped up the light, even through the carefully coated dust so that cracks and grease were never even suggested.

I once knew a retired art master who used frequently to wake his wife in the middle of the night by grunting violently " Keep it light. You're getting it too dark ! " One morning, after the poor lady had been humorously complaining of lack of sleep, I ventured to inquire what was haunting him.

" Students," he replied, " Students of all ages. They will plaster on shadows and forget that the majority of their picture should be highlights. In consequence their work always looks gloomy and dirty. I always had to be repeating *keep it light, you're getting it too dark.*"

THE AUTHOR

Studied types and owned a complete make-up box at the age of eleven. Continually in trouble for frightening the family and messing up the sheets. Acted in amateur shows and practical jokes, also conducting make-up experiments for theatrical photographers until he went to E. Africa in 1912. *Tried making natives white. Found they looked like Chinamen. During war made up grey mules to look like zebra and deceive enemy patrols. Later played S. African theatres, music halls and films. Returning home joined London A.C.A. and experimented with film make-up. Produced " Broadoaks," a* 35*mm. three reel costume story. Now making own professional interest films.*

That THIRD DIMENSION *Again*

The latest claimant to its discovery is Max Fleischer, pioneer film cartoonist and creator of the Paramount "Betty Boop" and "Pop-eye the Sailor" series. You will be able to judge for yourself whether it has indeed been brought to the screen when you see the coloured cartoons, " Poor Cinderella " and " Little Dutch Mill."

The illusory effect, Fleischer declares, can be used in feature pictures to even greater advantage than in cartoons, and the extra cost is not excessive. The apparatus for producing the stereoscopic effect seems, however, to merit this description. The third dimension is said to be achieved by means of a huge machine, weighing over a ton and composed of 500 working parts. The process is based on the theory of shortening the perspective point of the camera.

WHEN TO USE A LONG FOCUS LENS—AND WHY

There are many uses for long focus and wide angle lenses—securing pictures of places difficult of approach, filming someone from a distance without his knowledge, increasing the apparent space of a studio. . .these are but a few of the things that can be done with them.

By HARRY WALDEN

THE normal lens for a 16mm. cine camera has a focal length of one inch (or 2½cms.) In other words, the theoretical point, at which the beams of light from the subject cross one another in the lens is 2½-cms. from the film. Since the film picture is one centimetre wide it follows that the angle of view of the lens is in the ratio 1 : 2½, and if the camera is 2½ yards from the subject, then the width of the picture "seen" by the lens is one yard.

This ratio holds good at all distances. With a lens of 2 inches focus (5 cms.) the ratio is 1 : 5. One has simply to convert the focal length into centimetres and the ratio is obtained. With 9.5mm. film and the normal 2cms. lens the ratio is also 1 : 2½. Since the width of the picture on 9.5mm. film is one third of an inch, the use of a one inch lens on that film will give a viewing angle of the ratio 1 : 3 and a two inch lens will give one with a ratio 1 : 6.

Left : scene taken with normal focus lens ; right, the same scene, taken from the same standpoint with a long focus lens.

Calculating the Distance

If the reader will make a mental note of the rule which applies to his own particular lens and film he need never be at a loss to calculate either the distance he will require to be away from his subject, or, alternatively how much he can get in from a given viewpoint ; bear in mind also that the height of the picture is three-quarters the width.

The three drawings (Fig. 1) do more than illustrate the angles of view of the different lenses. Suppose that the camera is required to include the front of a house (AB). If we move the camera twice as far away and use a 2-inch lens we shall get the picture of the house (CD) on to the film in the same dimensions as before. If we move the camera three times as far away and use 3-inch lens we shall again get the same result (EF).

Instead of a house we may wish to make a film of some person from a distance without his knowledge ; or the beauty spot which we wish to bring into close-up may be across a stream or otherwise unapproachable. In either case a lens of longer focal length (narrower angle) will do the trick. Conversely, we may wish to make a film play in a small studio so that the camera is bound to be near the actors, for lack of space. In this case a lens of wider angle (shorter focus) will be needed.

But this is only half the story, so far as focal length is concerned. Those with some experience of still photography may have heard that a long focus lens gives "better perspective." This statement is, however, altogether too general ; for the lens will always give a geometrically accurate picture. It may be stated with greater truthfulness, that according to the focal length of the lens used, so will the appearance of distance in the picture vary.

In Fig. 2 a film is being made, with a one-inch lens, of two men of equal height at different distances from the camera. The relative sizes of the men on the film is seen in the smaller picture. With a two inch lens and the men remaining in the same positions, it is necessary to move the camera back some distance. It will be seen that the second shot shows the two men as being of more nearly equal height. With a three inch lens the difference in sizes of the figures will be even less. If these shots were shown on the screen immediately following one another the audience would be surprised if they were told that the men had not, in fact, been moved between the shots.

(*Continued on opposite page*)

Long Focus Lens

(Continued from previous page)

Now suppose that we make the experiment again, but this time ask the further man to walk towards the camera until he reaches the nearer man. The shot is then repeated with a three inch lens. In the first shot the picture of the further man will rapidly gain size until it equals that of the other. In the second shot he will already appear to be close to the nearer man and although some movement may be apparent, he will not gain in size appreciably, or appear to approach any distance.

Tracking Shots Without the Truck

If the cinematographer realises that the same effect operates whether one is filming men or motor cars he has an additional tool for the making of effective pictures. If, in the example given, both men had been together at the further distance and had both walked diagonally towards a three inch lens, the camera being panned to follow, then one would almost get the effect of a following tracking shot without the trouble of a truck.

If one is filming a motor chase or a railway train, then a long focus lens is undesirable because it slows up the movement of the vehicle to or from the camera. In fact, a short focus lens is better for a job in which the speed has to appear as great as possible. Readers will have noticed how slowly the ball moves in the newsreel pictures of tennis and cricket matches. The photographer is bound to use a narrow angle lens in these cases in order to get a picture of good size, but the tempo is upset. The same remark often applies to pictures of motor races.

On the other hand, the film-play maker with a small studio who is using a wide angle lens will find that not only does his lens cover a greater width of the studio, but it also appears to give an added spaciousness to his scenes. The exaggeration of distance which may appear with a short focus lens probably affords the explanation for the old cine acting rule that one should never approach the camera quickly.

There is, however, one type of shot which may always be better made with a long focus lens. This is a close-up. With a short focus lens a full face will photograph showing the nose too large, while if a shoulder is towards the camera its size will be greatly exaggerated. These troubles disappear when the picture is taken at a narrow angle.

The Christmas and New Year festivities provide an admirable opportunity for indoor pictures, but a word of warning — experiment with your lighting before-hand.

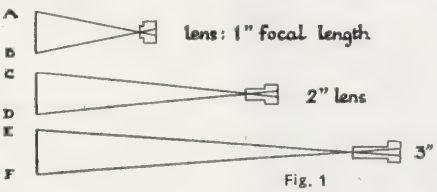


Fig. 1

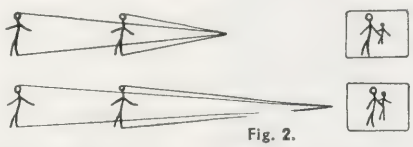


Fig. 2.

For explanation of diagrams, see article.

I have been a very interested reader of your magazine ever since the first copy reached this country and wish it all continued success. It is very much appreciated out here. W. E. C. DOBBS.
Parktown North, Johannesburg, S.A.

I find your magazine the most interesting of all amateur movie magazines. I have every copy since it came out last April, and hope to get many more. CONRAD POIRIER.
Montreal West, Quebec, Canada.

"A *Lucky* Moment"

ALTHOUGH it is more than eight months since the first number of *Amateur Cine World* was published, not a week-day has gone by without our receiving letters of appreciation from our readers.

"May I add my congratulations to the many you have received on your excellent publication," writes Mr. F. C. Huggins of Crichel Mount, Parkstone, Dorset. "I shall always look upon it as a lucky moment when I purchased the first copy, and which led to my becoming a regular subscriber. I always look forward with the greatest interest to each issue."

And here is an extract from a letter from D. P. Blades, of Edinburgh, 3. There is a moral in it. Need we point it out? "I should just like to say," he writes, "how much I enjoy reading the magazine; on more than one occasion I have found it very helpful, and always interesting. Do not omit to advise me when the renewal of my subscription falls due.

"As the result of looking over these past numbers I have been tempted to send to the Midland Cine Service for one of their titling outfits."

READERS' FILMS *Reviewed by "AMATEUR CINE WORLD" CRITICS*

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address. Films submitted will be returned to their owners within seven days.

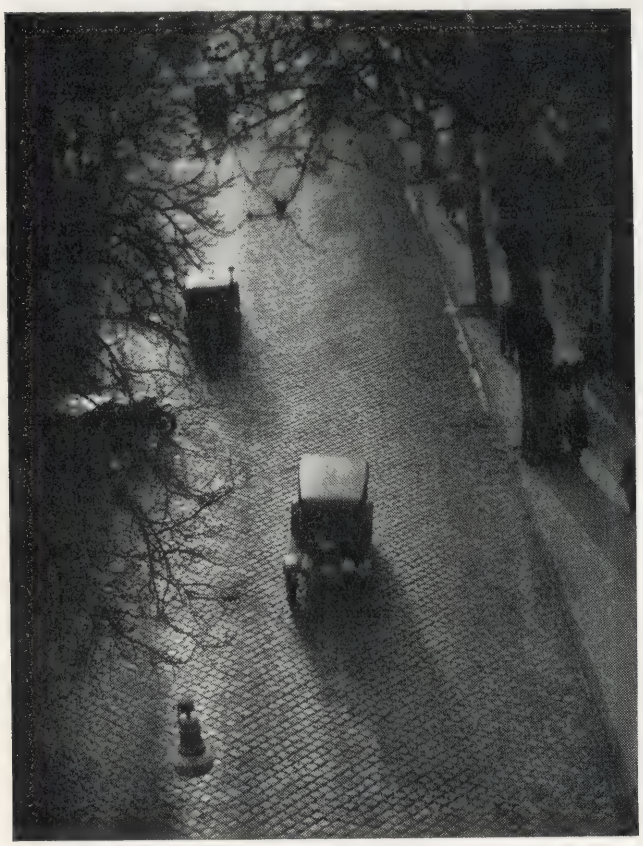
CRUISE TO NORWAY. *By "CUNCTATOR."* 16mm.

This film, in its early stages, was extremely interesting, for the opening shots of the departure on the ship showed originality on the part of the author, while the presence of rails in the foreground in shots of the water and of water in the background in shots of deck activities strike a new note in this type of amateur film and provided a useful link between the shots. But then the film started to become monotonous.

It is very difficult to devote to the sea two thirds of a four hundred feet reel of shots (even though that includes pictures taken in bad weather) and not to become slightly boring to the stranger. Even on travelling in Norway almost the whole of the pictures were taken from the deck of the ship and although the author tells us that he was unable to take more land shots because he ran out of film, we do feel he should have had greater strength of mind and resisted the temptation to take all these pictures of the sea, for he would not then have been faced with the shortage of material and the whole film would have gained in interest.

"A CRUISE TO NORWAY," *By F. F. POOLE.* 16mm.

This picture is the sort of cruise record which we have seen many times before, but is carried out with a much more personal note than many of these productions, there being lots of close-ups of the people who are making the cruise. There is the usual waving of the camera, which makes a complete tour of the surface of the S.S. Orford before we start. We felt that there was too much footage spent on the ship in proportion to the rest of the film, although there was one most interesting sequence of sardine catchers.



An elevated viewpoint for street scenes can be productive of interesting effects, as in this admirably composed shot.

The shots jump backwards and forwards from ship to shore in a rather disconcerting manner, because the changes of scene are not supported by titles. We do not like the title about a "German cheap trip vessel which ran ashore" and suggest the author eliminates it. It savours of snobbery.

The film suddenly stops at the end of a whistling race on board, leaving us miles from anywhere. If the author could not take any more pictures on the actual cruise, we suggest that he should now take a little extra footage on some sequence which will satisfactorily round off the film.

"GLIMPSES OF WELSH & ENGLISH SCENERY." *By BM/GDAC.* 9.5mm.

The exposure varies quite a bit between the limits of over and under-exposure, although in some cases the shots are of extremely good quality. A restless camera has marred many of the shots and in some cases the colour of a subject has attracted the author and he has failed to realise that the same subjects would look comparatively uninteresting in black and white. Nor has he always been able to find the most interesting angle in a subject. It is always worth while thinking twice or even three times before taking a shot, as it is generally possible to find a view that is just a little better than the one you first come across.

Here again, also, there are very many long shots and in particular the distant shots of a number of docks tell the audience practically nothing about them. We appreciate that it may even have been difficult to approach some of these subjects, but in that case the better procedure would have been to have saved a lot of the footage which has been wasted on them.

The Derwentwater opening pictures were extremely good, but some of the subsequent ones were rather too diffused. The author was trying to paint the scene with a moving camera.

"OBJECTION REMOVED." *By CYRIL F. STOTT.* 9.5mm.

This film opens with some excellent hand-lettered titles and direct credit titles very well photographed. The film is made from a published scenario and is of ordinary standard. The photography is of reasonably good quality, the casting is also fairly good,

but on the directional side the film tends to be weak. Lapses of time are rather badly handled and there is not sufficient development of situations to make them plausible, while the characters are only sketched in very lightly. One fails to become really in sympathy with any of them.

There is a fight towards the end of the film which is fairly well handled, but there is not enough in the film to show why one man should intercept the other and why the fight should take place. Furthermore, the film ends with the lovers together after father's opposition has apparently been removed (we judge this from the title), but we are shown nothing of the actual change of attitude of the parent.

DEVON DAYS, 1934. *By WALTER E. BROOME, Jnr.* 9.5*mm.*

Technical details, Gevaert Ortho Reversal, Alef Camera with Meyer f/2.8. Titles and effects done at home. Title film, Gevaert Neg. 2/100 watts at f/2.8 The hand-lettered titles with background of 'stills' are quite good.

This is a series of pictures of a holiday beginning with shots of a coach starting off and from a moving coach, not held on too long, and very effective. The angles and close-ups throughout the film are well seen and the photography of a good standard of quality. The editing is workmanlike, although we notice one shot in the film which appears to be upside down. We leave the author to look for this.

Individual criticisms. Hay Tor. Here the camera is very unsteady and the exposures are varying. A brilliant shot is a close-up of a pair of male legs with the wind violently blowing the trousers. Coming immediately after pictures of people climbing the Tor it gives a splendid impression of height.

Silhouette Foreground Figures.

Good use is made of silhouette foreground figures in a picture of the cabin cruiser, "Beatrice." The pictures of Brixham are well composed and well exposed, but the composition is lost after the first moment by movement of the camera. Good use is also made of a mass of masts and cordage in the harbour. Placed in the foreground these frame the distant parts of the picture in excellent fashion.

Turning to another aspect of the holiday, we see some jolly pictures of putting and the editing here is particularly good. First a close-up of sticks being chosen. Then the ball. Then a mid-shot of a stroke, followed by a close-shot of the ball. Then a hole, No. 5. Then final putt. No. 10 and so on. The suggestion of progression through the game is well conveyed.

In shots of an Abbey horse chestnut branches and leaves in a doorway open a picture and then the camera slowly tilts downward to a beautiful doorway, followed by further close-ups of the doorway details. The interior of the Abbey is shown in a reproduction from a 'still.' Pictures of people having tea, 'Rolls, Jam, Cream, Devonshire,' brings some luscious close-ups.

There is a quite amusing sequence on 'Magic,' in which a dropped plate mysteriously unites itself and jumps from the floor into the hands of the magician. It is well done, but seems a little out of place in the film.

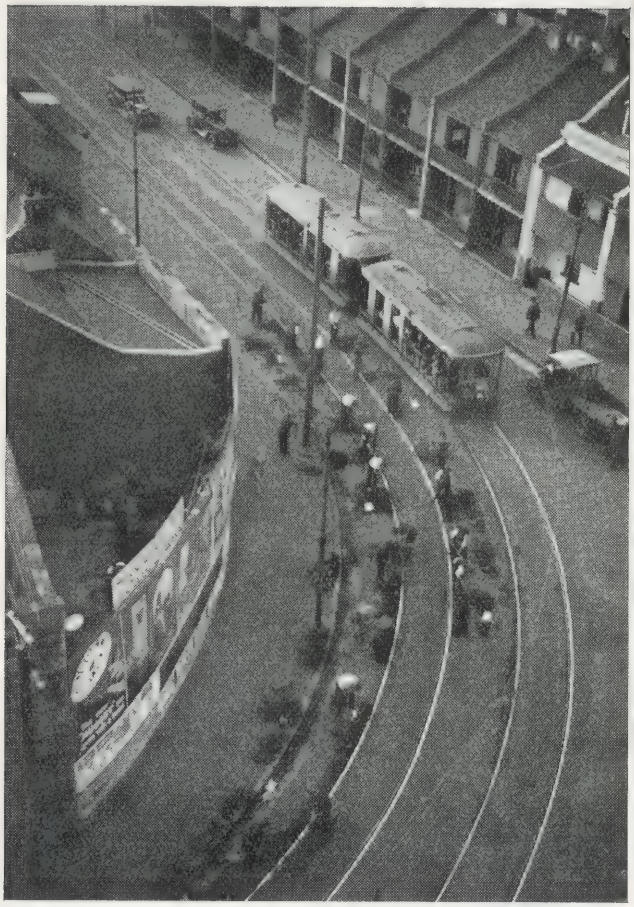
Then we have some trawling. In one picture a trawler is seen moving backwards due to the fact that the boat bearing the camera was moving faster than the subject. This should be avoided.

It is sometimes said that clouds make the picture. Here the clouds reflected in the water help to produce the striking effect of this shot.

There are some nice angles in this sequence and none of the shots are hung on too long. Some of the close-ups here appeared to lack significance and could be eliminated with advantage. In the speed boat sequence which ends the film, the excessive movement of the camera does not justify the retention of the shots in the film, which here becomes merely untidy, while the last shot is unintelligible. We know the temptation to take shots of this kind, but they should be ruthlessly taken out if they are unsuccessful.

An Ingenious Device.

We have awarded an *Amateur Cine World* leader for this film because of the good standard of the photography, the real attempts at editing and the evidence of plan and idea in the construction of the sequences. One very ingenious idea was carried out in this film and we liked it so much that we asked the author to explain how it was done. It occurred in some shots of the River Dart. The change of scene was effected by the removal of each scene from the screen, just as if somebody was moving aside a photograph from a pile. Immediately prior to its removal there was action of some kind in each—rippling water or waving branches, so the effect is of a moving picture being actually moved off the screen. The method used, though simple, is rather lengthy, but is certainly well worth the trouble. This is how it was done :



A carefully balanced shot built round curving lines. Seen from the ground it would be quite uninteresting and prosaic.

READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(*Continued from previous page*)

Each separate scene was cut as for editing in the normal way. It was necessary to make an enlargement of the first and last frames of each scene. A very satisfactory size is the familiar ¼-plate. For those who use the Pathe Baby this is a simple matter. All that need be done is to cut down the current to the lamp as much as possible, take the projector into the dark-room and set up in front of it and about 10 inches distant a ¼-plate printing frame with a piece of white card in it. Focus on this and then replace by a piece of vigorous bromide paper and expose. The exposure varies between 1—2½ seconds for normally dense film and about 4—5 seconds for under-exposed. (It is not advisable to use over-exposed film for this). Develop in the usual way.

The result is, of course, a negative image (from reversal film) on paper. Care was taken to mark on the back of the bromide paper before exposure whether it was the " beginning " frame of the scene or the " end " frame. It was also necessary to see that the negative was not too dense.

A good developer is :—

Sodium sulphite, cryst... ..	1 oz.
Water	20 ozs.
Amidol	60 grs.

development taking about 1½—2 minutes at 65 deg. F.

When these negative prints were dried and straightened out the final step of exposing the film for the effect was begun. Negative film was used, as positive would tend to give too much contrast. The camera was set at 10 inches from the print for which purpose one 10-inch (4 diopter) spectacle lens was used in front of the camera lens. This was quite easily fitted by making a short tube of thin cardboard equal to the diameter of the spectacle lens and then filling in with layers of cardboard one side of the tube to fit the lens mount. (If difficulty is experienced in centring the print for exposure this can quite easily be overcome by drawing the diagonals of a ¼-plate piece of paper and then describing a circle where the diagonals cross equal in diameter to that of the lens mount. Move the camera up to the board making the circle on the paper coincide with the lens mount. Fix the paper in this position and move the camera to a distance of 10 inches and all will go smoothly. Don't forget the 10 inch lens !

Concerning Exposure.

Now for the exposure. Two 100 watt lamps at a diagonal distance of 9 inches from the print with the lens aperture at f/2.8, were needed. The print with the ' beginning ' on the back was set up and an assistant held the second print as near to the print as possible and lifted it away, the operation being photographed. The ' beginning ' print was then changed for the ' end ' print, the assistant doing the same as before ; and so on until all were dealt with. The result was a strip of film which needed only cutting and splicing into position. The cutting had to be very fine to prevent any suspicion of arrested motion. The method must not, of course be used for scenes with violent motion.

The development of the strip can quite easily be done at home and to prevent wastage of materials and time the ' negative print ' method was adopted. Gevaert ortho. negative film develops to a satisfactory density with the following fine grain developer in 12 minutes at 65 deg. F.

Metol, 18 grs.	Sodium sulphite, 4 ozs.
Hydrokinone, 45 grs.	Borax, 18 grs.

Water, 20 ozs.

This method can also be used to lengthen short shots without movement.

CORNISH CORNERS. *By S. LANDY.* 9.5*mm.*

As its name implies, this is a series of shots exposed during a holiday, but we find the production somewhat unbalanced. For example, about 30 per cent. at least of the film consists of pictures of water and sea, much of it monotonous repetition of idea, while the ' places ' and the people have less footage than is their due. On the other hand, a Zeiss lens, a trained eye and probably an exposure meter have resulted in excellent photography both from the chemical and the artistic points of view, while due use has been made of foreground objects in framing many of the pictures and thus avoiding the bareness that can often be present in the landscape type of shot.

The titling had been done by means of a stencil outfit, but the lettering chosen had fine serifs and very thin ' up-strokes.' A simpler lettering of more even weight is more suitable for sub-standard film titling owing to the tiny size of the actual image of the letters. It is not correct to dot the "i" when it is a capital letter. We notice many films in which this error appears. However good they might otherwise be, it stamps them as unnecessarily amateurish.

The panoraming in the film was very smoothly done, but we would suggest the advisability of panning from left to right whenever possible rather than in the reverse direction. This is generally accepted to be the better method in view of the fact that we most of us naturally read and scan objects from left to right.

One opening shot which appealed to us was a seascape with palm leaf clusters in the foreground—a shot which at once " placed " the atmosphere of the film. Later on there are some attractive shots of rocks and sea with people in silhouette in the foreground, while in pictures at Truro we see a river steamer approaching the camera slowly towards a woman sitting quietly in the foreground. This shot is extremely effective, but need not appear in duplicate in the film as it does at present.

Reviewed by AMATEUR CINE WORLD *Critics*

In Falmouth Harbour we see the Cutty Sark, while in Looe Harbour use is made of the pictorial values of boat details and gulls. The repose of the harbour pictures is, however, spoiled by erratic movement of the camera.

UNHACKNEYED PRESENTATION.

Polperro is renowned for the opportunities it offers for painter and photographer, but once again we have to praise a cinematographer for going aside from the hackneyed presentations which we have hitherto had from the two former. The Polperro sequence in this film shows it as a place with living people and industries and fauna, not as mere painters' subject matter. Nevertheless, the sequence would have been even better had the cameraman resisted the temptation to wave the camera.

We do not award a leader to this film because the maker has failed to attain the high standard he set himself, while the film does not adequately portray the subject of its title.

MARITIME MOMENTS. *By IAN G. MACLEOD.* 9.5*mm.*

A holiday film which, as its name implies, deals with pleasure boating. The titles are excellently photographed and placed and the lettering is of the sans-serif type of even thickness throughout, somewhat reminiscent of the type universally used by the London Transport and now spreading all over the country. Some of the photographic quality is spoiled by halation and excessive contrast which is, in our opinion, due more to processing than to exposure. The arrangement and composition of the shots is good, though not outstandingly so.

What we particularly like about this film is the good balance which has been struck between the general and the particular, between the personal shot and shots of the boat and the places visited. In other words, every aspect of the holiday has been given due importance. The film opens with close-ups of packing and placing of parcels into a car seat. The car number plate recedes from the camera, a short sequence and then we are loading aboard the auxiliary craft which is to form the home of the holiday-makers for a short period. Some quick cutting in the motor car sequence is a little marred in effect because the angles of movement of the different shots vary so widely that sometimes they cancel one another out.

Then there are some close-ups of filling up with petrol, the starting flurry caused by the propellor and moving water close-ups beside the craft which are somewhat better cut than the car sequence, though there is still a tendency to cross the movements and the sequence is too long. 'Morning finds us busy' cleaning up and then climbing rocks and going along a road for some exercise. The title quoted is an example of the good choice of title wording, not particularly original but workmanlike and to the point, without being long. After lunch there is a siesta, but it is decided that it is cooler under way, which gives an excellent opportunity for some pictures of the sails in use.

The title 'Into the Evening' *follows* a beautiful sunset shot and is followed by one that is much inferior to its predecessor. The second picture should be removed and the other put in its place. 'Rough weather stuff' starts off well, but there is much too much of it and it becomes rather boring. 'Quiet anchorage at last' brings the film to a close with beautiful views of the mooring place and close-ups of the bow of the craft nosing in and the mud hook going down. There is an exquisite shot of the craft's flag against the setting sun. A leader is awarded.

OUT OF BUSINESS HOURS. *By 'F.F.'* 9.5*mm.* Pathe R.O.F. and Gevaert Ortho, on Pathe 'B' Camera. This film is not yet titled and has been sent in by the author for advice before final editing and titling.

(*Continued on next page*)

Trees in winter can make an attractive study. Why not take some shots now for contrasting with those of trees in summer? And what about building a film round the popular song "Trees"?

(*Continued from previous page*)

Readers' PERSONAL *Films*

Reviewed by our Critics

The exposures are somewhat uneven throughout the film, while here and there it suffers from travel ghost, a vertical blurring of the image due to incorrect passage of the film through the camera. In spool loading cameras it will generally be found that the bottom loop has been lost, while in the charger loading cameras excessive resistance inside the charger is often the cause of the trouble.

The title is wide in scope and this film embraces such subjects as speakers and people in Hyde Park and mat making at home. The latter has given the author opportunity for some excellent lighting effects, including the projection of the shadow of the pattern in a window curtain on to hands and mat. There is also an attractive silhouette of the mat-maker against a sunlit window curtain background.

Some shots of a dog are under-exposed and the following shots of digging and erecting an aerial are not only over-exposed, but processing seems to have been carried rather far. There is a tennis sequence which is not too good The angles are fairly interesting, but the camera moves about too much instead of concentrating on one player at a time, while the length of the shots is insufficient to obtain a complete stroke and follow through in many cases. The excitement has also caused the cameraman to hold his instrument crooked.

"Angels, not Angles!" may very well be the guiding principle of the amateur about to take a film of the family during the festive season. The success of a "homely" effect naturally lies in simplicity, and unpretentiousness—not high-brow treatment.

The uneasy camera is again present in the bathing pictures, marring the nice photography and interesting angles. One close-up of a pair of legs is distinctly amusing and there are some nice close-ups after this of paddling a canoe. Here the slowly rocking sky-line is completely in the mood of the picture and absolutely justifiable. Then we have some aero shots to finish up with and although the weather was distinctly bad in some of them, the quality on the whole is good. This little film should be well worthy of an *Amateur Cine World* leader when it is titled.

GERMANY. *The Record of a Brief Visit. By C. L. ARMITAGE, 8mm.*

A film of lost opportunities. The subjects have been excellent, but the selection of view-point and angle is not always as good as the subject. Nearly fifty per cent. of the film is overexposed, and the titles are crooked (for which the author apologises), while there is a bewildering collection of different styles of lettering, and some backgrounds were dark and some light. A uniform style is much to be preferred.

The panoraming in the film was slow but jerky, while in a number of cases the camera roams all over the subject in a disconcerting manner. The titles are not always explanatory to the layman. For instance, what is the "Exciting Moment" encountered just before Munich? We do not know even now, after we have seen the picture. Perhaps the best sequence of the film is that which deals with Oberammergau. It forms a little film in itself of higher merit than the reel as a whole.

Nuremburg is decidedly frisky and dances on the screen. Old Heidelburg rather ingeniously opens with a shot of a modern and very dingy looking railway. We commend this little trick. The "University" however seems to consist almost entirely of a row of badly under-exposed trees. However, there is evidence of an attempt at construction and we understand that the author was one of a large party, so that it was often a little difficult to do the best work. Better luck next time, Sir.

PICTURES OF PARIS. *By IAN HENDERSON, 9.5 mm.*

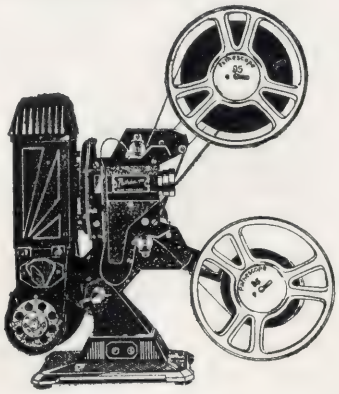
This film has been submitted before titling. As its name implies it is a series of pictures of the French capital, and embraces many phases of its life. The photography is somewhat varying in quality, there being under-exposure in a number of places. The pictures of the rioting were particularly badly exposed, but credit should be given to the author for obtaining these at all under the extremely difficult weather and other conditions which prevailed. Here and there the panoraming was much too fast, while there were evidences of a dirty camera gate, and some scratching.

The editing of the film is unbalanced, and Paris appears as a city entirely surrounded by fountains, owing to undue insistence of this aspect of it. Here and there cutting is absent, as is evidenced by the white flashes.

GET IT AT THE WESTMINSTER

YOU CANNOT DO BETTER

PATHESCOPE 200B, 9.5 mm.



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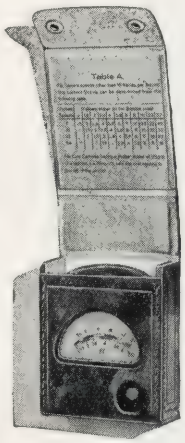

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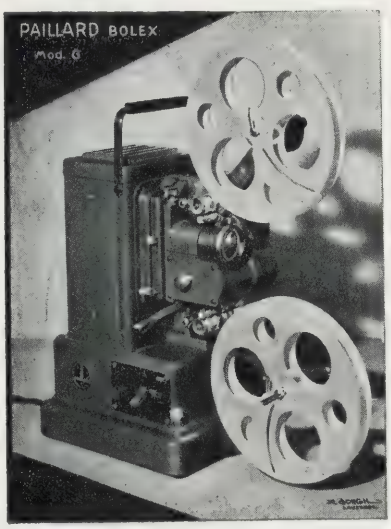

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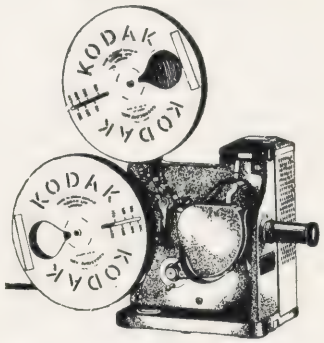

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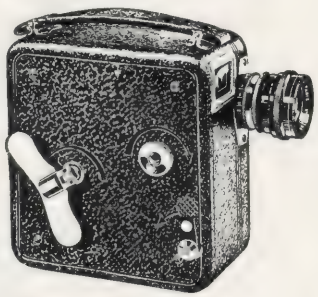

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Amateur CINE CLUB FILMS

SCUM. *By BLACKHEATH FILM SOCIETY.* 9.5*mm.*

This film opens with a series of 'trick' titles and credits, but it would have been better had these titles been plain in form because the photography and lighting are so indifferent as to make the masks used unpleasantly obvious. We suspect the usual last minute rush. On the other hand the photography throughout the film is of a really high standard. The art direction is also capable, good use being made of natural settings.

The editing is not so good. The cutting and timing in parts are excellent, particularly towards the end of the film, but there is one sequence—a series of pictures introducing a wharf—which is at least twice as long as it need be and an additional reason why many of these shots should be cut is that they are badly over-exposed. An editor, provided he is strong minded enough, concerns himself in seeing that every single shot has some significance towards the build-up of the film. He ignores every other consideration.

Abrupt Change of Characters

The story—a burlesque—is a well-known one. The wealthy man, the daughter and her two suitors—one good, one bad—with father favouring the unworthy one; the evil machinations of the latter and his final unmasking to the benefit of the hero. Incidentally, poor father looks really ill on the screen—but his make-up is the cause of the trouble. They left too much powder on his face. We are afraid that the characters never become more than puppets, because their emotional reactions are not worked out carefully enough. We direct the makers' attention to the abrupt change in character of the men at the beginning of the film.

There are some absurdities. For example, in one shot the girl waves to somebody off-screen to the right and apparently a long distance away. The camera panorams to disclose the recipient of the attention to be only about ten yards from her. Again, after the villain and his toughs have captured and chloroformed the girl and conveyed her in a car to the wharf (the hero's wharf), they carry her quite openly in broad daylight to a small rowing boat and row away with her insensible body in a most exposed position in the back of the boat for any right minded person to see and be perturbed about. In burlesque this would be permissible, but the scene is not played in the spirit of burlesque.

There is an elderly man in this part of the film who is excellent. How strange it is that older people often act so much better than the young ones. Is it their greater poise or their greater experience of life that is the reason for this?

At the end of the film there is a series of interiors of a barge. The lighting is not too well matched here and in one case an interior is better lit than an exterior adjacent to it. At this point the villain ends in the river and bubbles come up out of the scum. The film as a whole is well built up and we award an *Amateur Cine World* leader.

We invite amateur cine societies to send us their productions for review in these columns. An animated leader will be awarded for films that reach a certain standard of merit. We suggest that before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints that they can put into effect in their next photoplay.

This shot may be described as a decorative pattern. Even inanimate objects can be imbued with dramatic effect by imaginative presentation of their pictorial possibilities.

Symbolism Under Difficulties

IN King Vidor's latest film, "Our Daily Bread," there is one shot that takes exactly sixty seconds to show, but which was three days in the making. The leading player in this shot was a corn-stalk who proved very temperamental This stalk figured in a tender love scene, being used as "a symbol of growth and development."

The idea was that while the lovers are talking in mid-field, the sprout of corn pushes through the soil they have tended together. To achieve this effect Mr. Vidor first tried planting the ear so that a man in an underground trench might push the sprout through the earth. It didn't work. Other methods were tried. To cut the story short, the trick finally was accomplished by burying a small sprout of corn to which had been fastened a derrick of invisible wires. The wires pulled the sprout slowly to the surface.

PROFESSIONAL FILMS

Technical Features of JANUARY RELEASES

Showing just how the Sultan's palace was built from plaster and plywood for a scene in "Lost in the Legion" (released this month). Sawdust is a good and effective substitute for sand.

THE limitations of the professional film imposed by commercial requirements are responsible for one of the main differences we find between it and the amateur production. A rapid survey of the motion picture industry will help us to understand better the technique of film production.

The principle of supply and demand requires that a certain number of films shall be made to satisfy the needs of a certain number of cinemas. Assuming one cinema to a town, with a double programme changed twice weekly, we find no fewer than 208 different films are required each year—for one cinema. The fact that almost every town has more than one cinema, often four or five, the managers of which all endeavour to show different films each week, indicates our first factor governing film production: (1) There is an insatiable demand. Quality, therefore, is usually of secondary importance to quantity.

"Stars" and Stories.

Methods of film exploitation have made "star-power" the attraction of every picture. Pictures, therefore, featuring big stars bring in more money to the box-offices than others, which gives us our second factor: (2). A film must be built to fit the style and personality of a popular film star. Story is of secondary importance, therefore, to the players.

Supplementing these two primary factors with the omnipresent showmanship desire to do something bigger and better than ever before, we have the key to motion picture policy. The two primary factors are an inversion of the amateur's limitations. With him quality and theme are of more importance than quantity or players' names. Let us examine the January releases in the light of these fundamental differences.

Belle of the Nineties, Nell Gwyn, One Night of Love, Chained, She Loves Me Not, and *The Merry Widow* are the principal films built to glove a personality. In *Belle of the Nineties* we find every line of dialogue, every change of scene, every action, purposely constructed to exploit Mae West. As a result everyone else in the film is merely a foil for her wisecracks, and the film story itself is quite negligible. *Belle of the Nineties* is not a film, but an elongated vaudeville turn, and as the film of the month is a dismal disappointment.

The same production technique is used to advantage in *One Night of Love.* Here the focal point of dialogue and action is Grace Moore's singing, which is so extraordinarily fine that it even justifies making a film about it. *Chained,* again, relies solely on its star-power, with Crawford and Gable the objects of a succession of close-ups. *She Loves Me Not,* only by virtue of its cinematic picture-making satire, succeeds as another singing picture, built to co-star Crosby and Carlisle.

Heights of Professional Efficiency.

The Merry Widow, Chevalier's and MacDonald's gilded carriage, reaches the heights of professional efficiency with Lubitsch behind the camera, and lastly, *Nell Gwyn* brings us a boisterous Anna Neagle playing with a theatrical King Charles. Now, of this group of films—the pick of January's product—we can conclude: that Lubitsch considered his *Trouble-in-Paradise* dinner table episode sufficiently good cinema to repeat it in the *Widow;* and that fine settings make fine films.

We used to think Harold Lloyd could only appear as one type of person on the screen. We were mistaken as Lloyd himself proves in his latest "event," *The Cat's Paw.* Though built, again, to fit the star, the story at no time suffers, nor is it overshadowed by Lloyd. The humour arises naturally out of the story, not from slapstick timing or typical Lloyd gags. The film shows that Lloyd himself understands the requirements of the film,

(*Continued in next page*)

By JEAN STRAKER

Pictures Built Round "Stars"

(*Continued from previous page*)

and was even willing to sacrifice his own personality to give the theme a chance. Sydney Howard in *Girls, Please*, Leslie Fuller in *Lost in the Legion*, Jimmy Durante in *Strictly Dynamite* were not so willing, and all their comedy comes out of their comic selves.

If, by chance, a peculiar film should come your way called *The Girl in the Case*, with Jimmy Savo, pay it a visit. It is released on January 7th. It may be tucked in the programme as a second or even an unheralded feature, for as a commercial proposition it is impossible. It seems to me to be an amateur production ; its American history I have not been able to trace. It is full of elementary mistakes, and non-professional approach ; and, by the way, it has got the best musical score I have ever heard on any picture !

"Nell Gwyn," a British and Dominions picture in the making. It is directed by Herbert Wilcox and features Anna Neagle and Sir Cedric Hardwicke.

Imitation the Sincerest Form . . .

When American technicians received *The Private Life of Henry VIII.* they were astounded. They wore the studio's copies out running the film through again and again in an effort to find how the film was made. *The Affairs of Cellini* comes as a result of their observations. Compare it with the original, and notice how imitations are always true to their class.

I had a lot to say about *The Thin Man*, Van Dyke's slice of life, when it was released last November. *Hide Out* is a follow-up of that picture. Its light treatment of farmyard inhabitants—chickens, ducks, etc.—is worth studying. I personally do not think much of *Jew Suss* as a film ; but if you would like to study acting, then compare Veidt's in this with his performance in *Bella Donna.*

Of the rest of the pictures made to satisfy that quantity factor we spoke of, you can add the following to your comedy list : *The Party's Over*, relying on Stuart Erwin's ability to be stupid ; *Thank Your Stars*, with Jack Oakie blustering, as usual ; *Give Her a Ring*, Clifford Mollison perpetually amazed ; and Bobby Howes' *Over the Garden Wall.* Sob stuff of the month : *Life of Vergie Winters*, reticent Ann Harding using every gag conductive to misery ; *The Broken Rosary*, British pathos ; *Jane Eyre*, static ; and *Dr. Monica*, just about the misery limit.

Efficiency pictures : *Murder on the Blackboard*, a good touch, that flying chopper ; *Dragon Murder Case*, very slick ; *Straight is the Way, No Speed Limit* and *The Hell Cat.* Melodramas : *Million Dollar Ransom, Embarrassing Moments, To Be a Lady; The Primrose Path.* And all-talk sophistication : *Marriage Symphony.* And Westerns : *Lone Cowboy, Blue Steel, Mystery Ranch, Fighting Hero.*

Director's Novel Scheme

AMATEUR cine societies can often get useful hints, not only from professional films, but from details of how those professional films are made. Director Sandrich, who did some good work in "Gay Divorce," reveals a method of taking shots which should particularly recommend itself to amateur cine societies, although to follow it out entails having two cameras, one loaded and one empty. Here is his scheme for inducing un-self-conscious acting, as told in his own words.

"It is an adaptation of the old theory that after dinner speakers always do better while practising in the privacy of their homes," he explains. "By filming sequences while the girls and boys believe they are rehearsing we get full advantage of their confidence, enthusiasm and ease. Much of this is invariably lost under the strain of actually working before a camera."

The method Sandrich employs is simple. He has the silence bell ring for all rehearsals so that actual photographic and recording conditions prevail. Then, when he feels a number is going over he calls for a take by pre-arranged signals. His system is said to be successful from an economic standpoint because it often results in accomplishing the photography of a scene in one "take" as against the multiplicity of "takes" characteristic of the industry.

What the SOCIETIES are DOING

Reports for the February issue of "Amateur Cine World" should reach us not later than December 28th.

A.C.A., NEWCASTLE & DISTRICT

The technical and non-technical talks and demonstrations connected with film-making given at alternate weekly meetings receive good support and are found very helpful. The interests of technical members and individual film producers are particularly kept in mind. Subjects dealt with recently included filters, lenses and exposure problems, beginners' faults, etc. A demonstration of Dufaycolor has also been given.

There is a free and easy atmosphere at these meetings which goes a long way towards a helpful interchange of ideas and experiences. Cine camera users and other interested readers in the district who wish to join will be cordially welcomed at any of the Thursday evening meetings. For details write the secretary: H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, 1. Apart from the winter meetings, opportunity is provided to take part in the Association's coming film production programme, which will include a Tyneside documentary film, and 16 mm. and 9.5 mm. photoplays.

A Bell-Howell projector has recently been acquired, which, with a modern 8 feet screen, will replace the association's Bolex machine for showing 16 mm. films. The latter projector will be retained for 9.5 mm. films.

Recent film programmes have included productions by Stockport Amateur Cine Players; Arthur D. Hobson of Sheffield; Dr. R. H. Reece and Riverside Film Fans; also "Farthest North," made on a trip to Spitzbergen and beyond, by T. Temple, one of the members, who also showed his instructional film, "Market Gardening." All were greatly appreciated. Programmes for the December meetings included films from the York Movie Makers and a travel film taken in Switzerland by E. Capstaff. Entries in the Association's competitions for the Burns and Longhurst Trophies for the best 16 mm. and 9.5 mm. film were shown and judged on December 13th.

"Out of the Drum," the second Association photoplay production for 1934 season, is now nearing the editing stage, and will be ready for first showing on an early date.

ACE MOVIES, STREATHAM

Ace Movies have been for some time busy with the production of a new film which is being directed by Carl Heck. The present title is "£20 Reward," and the film, a broad comedy in three reels, has, Frank Biggs and Scamp, a wire-haired terrier, in the principal roles. The story concerns the finding of a stray dog by a tramp and his efforts at keeping it when it escapes and gets mixed up with a wedding reception and various other events. It has a great deal of action and necessitates a large number of different settings and locations. The camera work is being done by Bill Williamson who recently joined Ace Movies; every member of the club has a part and in some cases "doubles" are employed. It is anticipated that this production will be completed shortly after Christmas.

The society now owns its own lighting equipment which is very similar to the equipment they used previously but as H. R. Hughes has now set up professionally, he requires the use of his own lights at his studio. A new Kodak projector has also been purchased and the club is fortunate in having several cameramen at its disposal. A new studio is, however, being looked for. There are vacancies for new members and the Secretary, E. G. Notley would particularly like to draw attention to the fact that he has now changed his address to 2, Highfields, Albion Road, Bexleyheath, Kent. The club studios and meeting place (where meetings are held every Thursday evening at 8.30 p.m.) remain at the old address—119, Mitcham Lane, Streatham, S.W.16. (Entrance at rear off Westcote Road.)

Ace Movies are now in their sixth year and are producing their tenth full length film. Further announcements of importance may, we understand, be expected in the next issue of *Amateur Cine World*.

ARISTOS AMATEUR PHOTOPLAYS, RICHMOND

This Society has done great work during the last month for their new production "Semper Fidelis" which is to go on the floor in January. On November 15th, a special meeting was called by the committee for the director, assistant director, sound engineers, cameraman and full technical staff to discuss the entire cast of the production as well as the sets and various other items for the "dope" sheets.

Regarding the film dance which was held at the Castle Hotel, Richmond, on November 7th, this proved a huge success, Miss Dorothy Boyd with Mr. Leslie Perrins making a personal appearance. Miss Boyd was presented with a bouquet on behalf of the society by the leading lady, Miss Gwen Martin, following which Miss Boyd presented the spot prizes. The film stars have accepted the co-presidency of the society and will attend at the studio as often as possible.

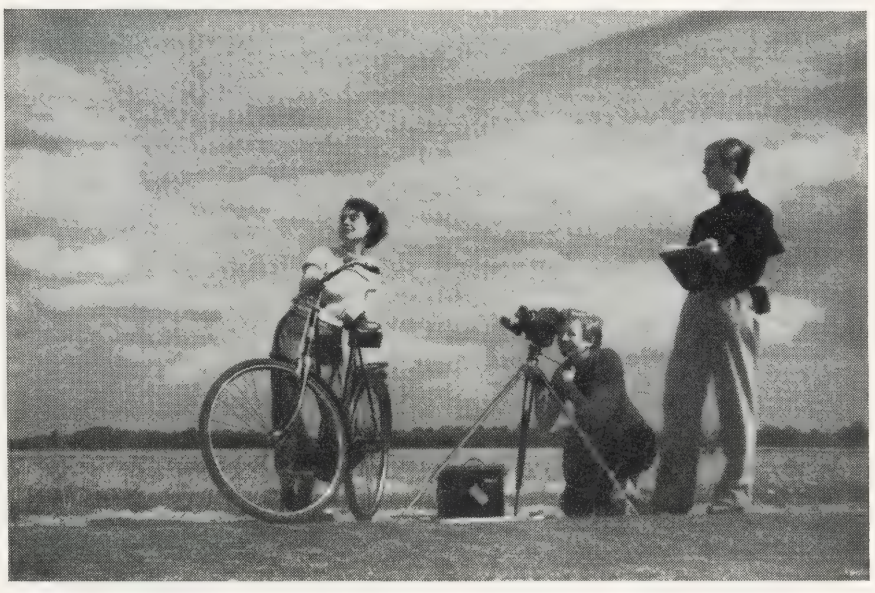
The premier show of this society's 1934 films was held on the 6th, 7th, and 8th of December at the studios.

Mr. Ludin and some of the members of Brondesbury Cine society visited the Richmond studio on November 16th. "We are also grateful," write Aristos, "to Mr. Ludin and Miss Wilson, the leading lady of that fine amateur film "B," for attending at our dance and thank them through the medium of *Amateur Cine World*, for their support.

ATLAS MOTION PICTURES

The following films have recently been shown by this society: Evelyn Laye in "The Luck of the Navy," Snub Pollard in "It's a Gift" and a Felix cartoon (Nov. 3rd); Harold Lloyd in "Doing—Doing—Done," a Chaplin comedy and "Blackmail," featuring

(*Continued on next page*)



Production still from "Beyond This Open Road," made by B. Vivian Braun (seen on right) of the Film Art Group. The whole of this film, including editing and titling, was made in 13 days at a cost of £9 10s. 0d. It was shown at the Tivoli recently and will soon be exhibited at other cinemas.

NOTES *and* NEWS *from the* SOCIETIES

Anny Ondra and John Longden (Nov. 10th); John Gielgud in "The Clue of the New Pin," Paul Parrott in "Sporting Paul" and Pathe Gazette (Nov. 21st). On the evening of November 10th the Paramount film "With Byrd to the South Pole" was shown on Western Electric S.O.D. road show apparatus, hired for the occasion.

"We must apologise," writes Secretary P. T. Handford, Coleridge A., Christ's Hospital, Near Horsham, Sussex, "to all the clubs who have written to us asking if we have any films we can lend them. Owing to our limited facilities for film production here at school we are unable to produce our own film plays, those which we do produce being of a topical nature."

BLACKHEATH F.C.

For the screening of "Scum," the society's second production, the experiment of having two "houses," one at 6.30 and the other at 8.30 p.m. was tried. Both were well attended. The audience and critics seemed very pleased with the film and several asserted that though it was quite different from "Auntie" in character, length and treatment it was even better. (A review of "Scum" appears on page 464).

Work has been started on a documentary, "Local Industries"—and it is hoped to get the next big dramatic effort on the floor before the end of the year. A studio of their own is badly needed and the neighbourhood is being combed for something suitable.

An all-amateur programme, with local news-reel, is to be given on Nov. 28th. "May we thank all those societies who have so kindly lent or agreed to lend films for our shows and also, of course, *Amateur Cine World* for their continued support." Address enquiries to the secretary at 72, Hervey Road, Blackheath, S.E.3.

BRADFORD CINE CIRCLE

The Bradford Cine Circle opened its winter session on October 17th, when their film, "The Story of Bradford" had its premiere. (This film, which was well received, will be reviewed in *Amateur Cine World* next month.) On October 29th a film entitled "Pipes," by a member of the Circle, was shown. All interior shots were taken with the aid of flares. The Blackheath Club's "Auntie" was also screened.

"Worsted Industry," a film dealing with the Bradford Trade was enthusiastically received when shown on November 12th. This film was produced by Mr. King, a Circle member, on 16 mm. stock. Plans are going forward for a public show in January.

The secretary, A. C. Whitehead, of The Towers, Clayton, Bradford, would be pleased to hear from all interested in cine work with a view to membership.

CAMBRIDGE PHOTOGRAPHIC CLUB—CINE GROUP

Work is still proceeding on the society film, "Morning," but it is hoped to finish it by Christmas. It will run to 300 ft. of 9.5 mm. stock. Another unit has just started work on a propaganda film which is intended to be a complete record of all types of work done by the club members, as well as of the activities of the Club as a whole.

On the projection side, there have been films from the Doncaster Society and other evenings of library films. A show has been arranged for January, for the unemployed.

The club is still in need of more members. Address, the secretary, E. J. Twinn, Tennis Courts, Burrell's Walk, Cambridge.

OUR FILM CRITICISMS

So many films have been received for criticism lately that it has been necessary to hold out a considerable number from this issue owing to lack of space. Actually we could fill a complete issue of "Amateur Cine World" with nothing but film criticisms! Every film received will be reviewed in the magazine in due course, but in order that the senders shall not be kept waiting too long, we have decided—as a temporary measure to relieve the 'congestion'—to post reports direct to readers, but we would emphasise that all the reviews will be published in due course for a good deal of their value lies in the fact that they are helpful to other readers besides the makers of the films. May we ask senders of films please to remember in future to enclose cost of return postage?

COVENTRY A.F.S.

A fine record of the Prince of Wales's visit to Coventry in July and a 300 ft. film (at present on the editing bench) of the local Hospital Carnival are two notable productions from the society. A short film of Messrs. Bretts' Sports was shown to them at their annual concert and was very well received. Production will commence almost immediately on "Double-Crossed," an experimental film directed by L. T. March with F. W. Callaby at the camera. The casting director, W. Spencer, has rehearsals well under way.

By the time this report appears the club cinema will probably be ready for opening. It is 40 ft. long, is fitted with 70 tip-up seats occupying only half the floor space, so that the front row of seats is about 15ft. away from the screen. The proscenium holds an eight feet wide silver screen fitted with a special masking device, operated from one control, enabling all four sides to converge at the same time. In front are silk curtains controlled by motor from the box, and the whole is illuminated by a three colour system worked by three resistances.

The hall lighting is dimmed from the projection box. The decorative scheme is very pleasing, the ceiling being designed to prevent undue reflection from the projectors which comprise five Pathe 200 B. machines two Bolex and one Bell-Howell 750 watt. Every one is looking forward to a fine season of shows, and well they might with such fine equipment available.

The Secretary, L. Bonham, 252, Stoney Stanton Road, Coventry, will be pleased to enrol new members and conduct them over the club rooms which are situated centrally at 183, Spon Street. The annual subscription is 10/6 with a further donation of 1/- a month. The Coventry A.F.S. wishes all cine enthusiasts the compliments of the season.

FINCHLEY A.C.S.

Before a well attended meeting at the studio on October 29th, a very interesting talk and demonstration of Dufaycolor film was given to members by Mr. G. H. Sewell, F.A.C.I. Great interest was shown in the system and many queries were put to the speaker. Following the demonstration, several short Dufaycolor films taken by members were shown, thus rounding off a very pleasant and instructive evening.

On November 5th films from the London Amateur Film Club were shown including "Panshine Pansy," which members much enjoyed. A brisk discussion on the production policy for the forthcoming year took place on November 12th, and it was decided to produce a series of "shorts" with one super production. Mr. Gilling provided a most enjoyable entertainment with a programme of his films on November 19th.

On November 26th, Messrs. Shilling and Wilson of the Kershaw Projection Co., Ltd., demonstrated the latest "Kalee" 16 mm. projector. Members were impressed with the brilliant picture and the many novel features of the projector, which will appeal to all students of design. After an interesting discussion members' films were shown on this machine. The secretary of the society is E. E. Thompson, 266, Hale Lane, Edgware.

HYDE C.S.

This society has recently taken on a new lease of life, and the winter programme is in full swing. At a recent projection night, films loaned by the Beckenham, Wood House and Stockport Societies were shown, and much appreciated by a large audience.

"The Target of Chance" having been shelved until the Spring, the shooting of a convict picture, more suited to winter filming, has now been commenced. The story, which has a surprise ending, is called "The Escape," and has been written by the treasurer Arthur Barber (though not from first hand knowledge!) and promises to be a thriller of absorbing interest.

The social side of the club has not been neglected of late. There has been a table tennis tournament, and an enthusiastic committee is busy planning film tests, social evenings, dances, and visits to other societies.

"As we have a splendid club room and a projection theatre complete with about thirty tip-up seats," writes the programme secretary, G. Wain, of 91, Lodge Lane, Hyde, Cheshire, "we should like to enlarge still further our list of members so that the amenities of the society can be enjoyed by a wider circle of enthusiasts." You have the address. *Verb. sap!*

LEWISHAM AMATEUR SOUND-FILM SOCIETY

On 19th November, a Committee meeting was held to ascertain what should be the future policy of the society relative to membership, seeing that applications were still pouring in, in spite of the limit of membership being extended to 250. After some very heated, but interesting arguments, it was unanimously decided to suspend temporarily the campaign for new members until such time as larger premises were acquired. The secretary intimated that he had various premises in line, particulars of which were open for inspection by any member during the society's hours, and trusted that a decision would be reached before the end of December.

The ladies section have completed the shooting of their first talkie, entitled "It's Terrible," the editing of which is now in its final stages. This film will have its "premiere" at the Christmas Film Party, to be held on 24th December. All tickets for this Party have been sold, and it is regretted that no further applications can be entertained.

Shooting has commenced on "Lady of the Moonbeam," but owing to a slight defect in the sound apparatus, a retake was inevitable. However, everything is going along smoothly now, and they are only just behind schedule.

The society appointed no fewer than twenty-two camera-men to take scenes of the Royal Wedding. They were posted at the most advantageous points along the route and three of them had seats just outside the Abbey. Miss Peggy White, H. Newport-Gwilt, H. J. Diprose and J. Gimbey were in charge of the talkie-camera. We go to press before the results of this really remarkable enterprise can be known, but we shall be very interested to learn how the camera men fared. Twenty-two from one society to film a topical event—even an event of such national importance—must surely be a record. The publicity manager is H. Newport Gwilt, of 157, Algernon Road, Lewisham, S.E.13.

LONDON A.F.C.

The winter session of projection evenings is continuing to be a success. This is partly due to the many clubs who have kindly loaned films in exchange for the club's own productions. "This exchange of films," they write, "is undoubtedly a successful venture, as much can be learnt from the activities of other clubs and fresh ideas instilled into new members. Fault finding is the easiest thing in the world, but, it does make towards attaining that finished perfection, often not to be seen in amateur productions."

For that reason, their two recent productions, "Swain and Swine" (9 mm.) and "Where's George?" (16 mm.) when recently reviewed from their editors' benches received strong criticisms from members. Both films have, therefore, been sent back for further work on the bench, "with a hope that when next they are seen they will be unimpeachably presentable." The club is glad to announce that it has secured the services of Kelsey White as director; great things are expected of him.

By the time that this report is in print the club competition, for the best 9.5 mm. and 16 mm. film will have been held. It is believed that the entries are going to be interesting—and the judges are prepared accordingly! "We join with *Amateur Cine World* in wishing all clubs and lone workers, a Merry Christmas and a Happy New Year." The secretary is Miss M. Jasper, 42, Fentiman Road, S.W.8.

MANCHESTER F.S.

A projection meeting was held on Wednesday, November 21st, when the main feature of the programme was the society's latest release, "Porridge and Penguins"—16 mm. (Direction: H. L. Ollier; camera: J. Sinclair Lord.) The film is set mainly in a zoo, and the society are indebted to Bellevue Ltd., for their unstinted help. The chief parts are played by Mrs. N. Fryer, G. N. Lucius, and the two sons of the cameraman, Donald and Leslie Lord. The cast also "includes some dozens of the more permanent inmates of the Gardens!"

A number of 9.5 mm. films preceded the screening of "Porridge and Penguins." They included a newsreel from Mill Hill School, "Fire," a record of the work of a Fire Department, made by Roy Clayton, and some travel pictures by E. A. Cooke, who also officiated behind a 500-watt Bolex projector.

The last film was on 16 mm. stock: a newsreel by Robert Ollerenshaw of the last England v. Scotland International at Twickenham. Many of the shots in this film were made with a 6 in. lens, and the whole run-up leading to Booth's second try for England had been caught from the north stand, and showed the detail of the game excellently.

NEW BARNET & DISTRICT P.S.

Amateur Cine World is glad to welcome this new club. There are two sections, one for still work and the other for cine. The secretary is H. Mountford, of 16, Station Road, New Barnet. We await reports of their progress with interest for there are many amateurs in the district to whom the club should prove a boon.

NORTHAMPTON F.S.

The first of the series of small shows organised by the Northampton Film Society (branch of the British Film Institute) was

(*Continued on next page*)

"—But I only said I was going to start shooting."

Latest Club Productions

(*Continued from previous page*)

held at the Exchange Assembly Room, Northampton, when the following films were shown :—"Air Highways from the Graaf Zeppelin," "Ski-ing," The latest Pathe Gazette, and "The Spy," a Fritz Lang production (all 9.5 mm.). A suitable musical accompaniment was provided, and the show minor repairs. The carpenters have built a really professional looking proscenium which will be complete with hidden coloured lights and controlled curtains. The twin projectors will be installed in an adjoining hall, and will project via the usual peep-holes which will be fitted with plate-glass to cut out all noise.

In this still from "Beyond this Open Road" (another from the same film appears on page 467) a suggestion of exhilaration and care-free abandon is conveyed bycamera angle and careful composition.

was acclaimed by all to be a great success. At the next projection night it is hoped to show films of other cine societies. Will societies who have films to offer kindly get into touch with the secretary, Miss P. Pickersgill, of 192, Abington Avenue, Northampton.

The subscription is 2/6, with an additional subscription for the Amateur Group of 1/- per night, such nights so far as can be ascertained at the moment, being fortnightly.

PALMERS GREEN & DISTRICT AMATEUR FILM PRODUCING SOC.

President—Dr. A. Neish Barker; vice-president—T. Jenkin; secretary—H. J. Ganderson; treasurer—K. Coles. "We are pleased to announce," writes the vice-president, from 352, High Road, Wood Green, N.22, "that we have acquired a splendid studio at Newnham Road, Canning Crescent, N.22. The studio is in a good central position and within five minutes of the Piccadilly line. By the time this announcement appears in print we shall have completed the equipment, and should be in a position to commence active production.

"The members have been hard at work redecorating the building and carrying out Unfortunately the supply is D.C. and this presents some difficulty with regard to the amplification of records for musical accompaniment, but doubtless we shall overcome this obstacle in the near future—probably with a rotary converter."

The society has not yet decided on its first film but it will probably be a thriller (on 9.5 mm.) written by a member. Some of the members are anxious to make a short comedy which will be carefully synchronised with a gramophone record. This "talkie," we understand will be of the village band type, "complete with eccentric conductor and venerable old gentleman whose long beard will insist on getting caught up in his 'cello. The idea is not new, of course, but has the merit of being able to be shot at one sitting and should cause a lot of fun."

Palmers Green are anxious to borrow either 9.5 or 16 mm. amateur films from other societies. At the moment they cannot offer any films in exchange, but would be very glad to have the opportunity of screening the work of other clubs. There are vacancies for a few more enthusiasts who should get in touch with the secretary at 21, Hopper's Road, N.21, or T. Jenkin. The annual subscription is 25/- with an additional levy of 6d. per member per visit to the studio. Meeting nights are Tuesdays and Fridays, but quite a deal of work is done on Sundays.

PETERBOROUGH C.C.

The club has recently been reorganised and is now developing rapidly. All the summer has been taken up with the club's first production "A Week-end in June," which has been shot on 9.5 mm. stock. All the exterior shots have been filmed, so the production unit is now concentrating on interior scenes and hopes to have the film ready for Christmas. It is a comedy (which should run to about 600 feet) with most of the action taking place on a river.

Peterborough has recently given several projection evenings to local institutions and societies, including the War Memorial Hospital. For these occasions a portable projection box was constructed, together with portable sound equipment, consisting of a twin-turntable unit, amplifier and speaker units.

On Thursday November 22nd, the club welcomed Mr. Ludin, who had come specially from London to show his film, "Fur," to an audience of over 200. Club members were also greatly interested in the other films that Mr. Ludin had brought with him—Brondesbury Cine Society's "All is Not Gold" and "B." It was the general opinion that the Brondesbury Society should be congratulated on two very creditable productions. The show was a complete success and the club are greatly indebted to Mr. Ludin for the trouble and expense that he went to, to ensure that it would be. The secretary is H. E. Whitwell, 283, Lincoln Road, Peterborough.

SALFORD C.S.

There now remain only a few minor scenes to shoot of the society's current production, "Easy Come" and it is hoped that filming will be completed and editing well on the way by Christmas. It is expected to run to 1,000 feet (16 mm.). It is not yet available for loan, but an announcement regarding this will probably be made very shortly.

The society has recently purchased a 16 mm. projector, which is being adapted to hold a 1,000 watt lamp. An amplifier is also in the course of construction, and by Christmas it is hoped to have the new headquarters completely fitted up.

Work is already being considered for next year when it is hoped to tackle scenarios on both 16 mm. and 9.5 mm. Any readers who are interested in the activities of the society should get in touch with the Secretary, K. W. Kenyon, of 10, Seedley Terrace, Pendleton, Salford, 6, as soon as possible.

SEEALL F.S.

This society is holding its "Christmas film evening" on January 3rd, when their latest production, "It Pays to Naturalise" (reviewed last month) will have its local premiere; actually the film has already been out on hire to four other societies, so that this will hardly be its first public exhibition. In addition to "It Pays to Naturalise," two of the society's minor productions and the

(*Continued on next page*)

Cine Exposure Table for JAN.

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL SUBJECTS Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			Promenades; light monuments and fountains, quayside; open country scenes; aircraft "taking off"; track motor racing; open scenes at race-courses, sports meetings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns.			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	2.5	3	3.5	3	4	4.5	4	5	5.6	5	6.3	7	6.3	8	9	7	8	10
Weak sunlight or bright diffused	1.9	2.3	2.8	2.5	3	3.5	3	4	4.5	4	5	5.6	5	6.3	7	5.6	6.3	8
Diffused or slightly cloudy ..	1.5	1.9	2.3	1.9	2.3	2.8	2.5	3	3.5	3	3.5	4.5	3.5	4	5	4.5	5.6	6.3
Dull	—	1.5	1.9	1.5	1.9	2.3	1.9	2.3	2.8	2.3	2.8	3.5	2.8	3.5	4	3.5	4.5	5
Gloomy, or very dull	—	—	1.5	—	1.5	1.9	1.5	1.9	2.3	1.9	2.3	2.8	2.3	2.8	3.5	2.8	3.5	4

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Reversal and Negative
Kodak Pan-Reversal (16mm. and 8mm).
Pathe R.O.F. and Negative
Selo Ortho. Negative

Group B
Agfa Ortho Reversal
Agfa Pan Reversal
Agfa Pan. Negative

Group C
Agfa Novopan Reversal
Kodak Supersensitive Pan. Reversal
Selo Hypersensitive Pan. Negative
Gevaert Pan-Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/2.8

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

Pathescope film, "The Spy," will be shown.

"Our director, Norman Carr, has written a very original story for our next production," writes Secretary John Gordon, of "Bordersmead," Longloughton, Essex. "Part of the action takes place in 1820, while the rest is modern. We have never seen a film with a plot similar to his, so we feel that this will be quite a new exploration into a land full of melodrama and murder! We hope to get the scenario complete by the end of January, so the film should be well under way by March.

"Finally, may we take this opportunity of wishing other Societies and *Amateur Cine World* the best of luck for the coming year."

SUTTON AND DISTRICT MOVIE MAKERS

This club is now going ahead very quickly, but while there is quite a large membership, there is still room for more ladies and a few more gentlemen. Those interested in scenario writing are especially welcome.

NEWS *from the* CINE SOCIETIES

(Continued from opposite page)

L. M. Froude has now been appointed treasurer, but will those requiring particulars please write to the *secretary*, Desmond F. Sheen, 32, Brighton Road, Sutton, Surrey.

A very successful meeting and film show was held on November 9th; particulars were given in the last issue of *Amateur Cine World*. Another meeting and film show took place on November 30th. Messrs. Pathescope gave a demonstration of their talkie outfit at this show. Amateur films only are to be shown on December 19th.

"We hope to have our own premises early in the New Year," writes the secretary, "and then we shall start on film tests of our members, and when these are completed, we shall commence work on a production."

WALLASEY A.C.C.

The Mayor and Mayoress of Wallasey attended a special programme on October 23rd, the evening being a great success and the Mayor in his speech remarked that he had spent one of the most enjoyable evenings since he commenced his year of office.

The programme was as follows:—"The Borough of Wallasey" (by the club) 9.5 mm.; "Opening of the World's Largest Bathing Pool at Wallasey," 9.5 mm.; "The Simple Life" (by H. C. Tristram) 9.5. mm.; "Egremont, 1932 to 1934" (by H. R. Leftwich) 16 mm.; "Edinburgh" (Scottish Travel Association) 16 mm., and "Conquest of the Air" (Professional) 9.5.mm. Wm. Graham and H. R. Leftwich were in charge of the projection and W. K. Graham was responsible for the sound accompaniment. On Tuesday, Nov. 13th, films from the Lincoln Amateur F.S. were screened. "They were excellent and thoroughly enjoyed" writes the Secretary, J. F. Browne, of 31, Serpentine Road, Wallasey.

(Continued on next page)

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CLUB NEWS

(*Continued from previous page*)

WEST ESSEX F.S.

The first meeting of the society since its reorganisation took place in the new quarters at Canning Town on November 11th. The usual discussions were followed by a film show, which was held, by courtesy of the Chairman and Mrs. Gladwell, at their house in East Ham. "Koenigsmark" was the main film in the programme, supported by "The Ring" and, of course, a Chaplin reel.

The editor had an issue of the WEFS Magazine ready, which proved as good as ever. The production of this magazine, under circumstances of no small difficulty, deserves the highest praise, and remains a matter for wonder to members. An issue has appeared every month for nearly a year, and vast progress has been made by the editor and his committee. He promises new surprises after Christmas.

The production unit is determined to be prepared with scenarios next spring, and is inviting members to submit suitable scenarios at once. It is hoped that if a suitable one can be found, a good deal of work may be put in before the end of the winter. Scenarios will be considered up till the first meeting in the new year. The next Sunday meeting takes place on December 16th, at Canning Town. A play will be presented by the dramatic section in addition to the film show, at which it is hoped to show Fritz Lang's "The Spy."

WEST MIDDLESEX A.C.C.

This society has now entered on its sixth year of existence. A comprehensive and elaborate scheme has been drawn up for the future administration of every sphere of the club's activities—filming, projection, acting, directing, make-up, scenario writing, etc. Several lectures to be delivered at the meetings held each Tuesday, have been arranged, on subjects varying from colour photography to foreign films. The first of these was given by Mr. Locke on Nov. 6th, his subject being "The German Film: from 'Caligari' to 'Congress Dances.'" This interesting talk incorporated valuable data concerning theme treatment and effects which might very well be applied to the club's future productions.

It has been decided to make two full length films a year, one in the winter (an interior film) and the other during the summer (an exterior production). These will provide ample work throughout the year for all members, in whatever direction their abilities may lie.

An indexed library is kept of all odd lengths of film which serve no immediate purposes "and it is surprising," writes the secretary, "how useful and effective their suitable insertion into a full-length feature can be when the necessity arises."

Particular attention is to be paid to projection meetings which are held on alternate weeks, as these draw a considerable number of visitors, who in many cases ultimately become members. So, to foster increased interest in this direction a scheme has been drawn up for making a fully appointed proscenium with electrically-operated draw curtains and a loud speaker connected to two turntables behind screen—one for musical tempo and the other for special sound effects.

The club secretary, H. P. B. Davies, 105 Uxbridge Road, Ealing, W.5, would welcome enquiries from all cine enthusiasts regarding membership.

WIMBLEDON C.C.

Production will shortly be commenced again, and a suitable scenario is being chosen by J. Nunn, W. Sugden, and C. W. Watkins, who form the Scenario Committee. It has been decided to use 16 mm. stock on a story containing a large percentage of interior shots, thus giving all members a chance of doing something in their own special line, since many members are anxious to construct "sets," and other items which are necessary for an interior production.

Wednesday, 21st November saw the long awaited premier presentation of "Wild West Wimbledon," the club's latest production, directed by G. Russel Owen. The showing of this film has been rather delayed owing to so many attractions of importance which have been taking place in the Studio. The Annual Cine Dance was held at the Bath's Hall on Saturday, 1st December. Address enquiries to Secretary C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19.

LATE REPORTS

Rayners Lane Cine Club has been reorganised, G. W. Nicholson being elected chairman and Colin Butement (of "Crowhurst," Rayners Lane, Pinner, Middlesex) secretary. Entrance fee, 10/6; subscription, 10/6 per annum. A competition for a suitable scenario is being organised. A demonstration of Dufaycolor film by G. H. Sewell was given on November 27th. A suitable hall and more members are required.

The Drummoyne Cine Club, of Perth (secretary: A. C. Murray, 8, Moredun Square, Perth) are to meet regularly once a month in future. A general meeting takes place on January 28th. The club has no production in hand at present, but experiments in titling, and sound accompaniment are going forward.

The Good Companions Social Club, of 465, Garratt Lane, Earlsfield, S.W.18, has started a cine section (secretary: J. H. Johnson) and welcomes members living in south-west London.

LETTERS TO THE EDITOR

Wiring the Projector Switchboard

To the Editor, *Amateur Cine World.*

Sir,—Your December issue contained instructions for making a most useful projector switchboard. Something of the kind is very desirable, but the one described suffers from an easily remedied fault, which I feel should be pointed out in the interests of safety.

In electrical circles it is considered bad practice to pass the "juice" *from* a plug *to* a socket (whether of the two-pin or of the bayonet lamp-cap type). The point is that when the plug is removed from the socket the *socket* (with its guarded contacts) becomes "dead" and the *plug* (with its exposed contacts or pins) remains "alive."

Hence where the mains lead goes into the switchboard the *socket* should be on the flexible lead and the *plug* should be on the board. Now plugs of the bayonet type are not easily obtainable for panel mounting, but excellent two-pin arrangements of this sort are made for bringing the mains into all-electric radio sets and can be obtained with or without fuses from such firms as Bulgin. In these gadgets the removable portion is shockproof and cannot short-circuit the mains when removed. A cheaper but less convenient alternative is to fix the flexible lead permanently to the switchboard by some form of cleat.

It should be understood, of course, that no criticism is intended of the arrangements for plugging in the projector and pilot light, for in these cases the "juice" comes out of the socket into the plug.

2, Regent Place, Rugby. S. R. K. BROWNE.

Sir,—We were very interested in your criticism of our film "It Pays to Naturalise." We have got a lot of help from it and we think it is a very good criticism. I, personally, think that the criticism part of the magazine is the best part and I wish there were more reports on other Societies' films. We are preparing the scenario for our next film and when it is finished we shall send it to you for criticism before commencing the film.

Seeall Film Society, Loughton. J. GORDON.

Sir,—May I take this opportunity of thanking you for the help I receive each month from your magazine. I am a newcomer to amateur motion pictures. When I asked a friend if there was any book that would assist me, without hesitation I was told to get *Amateur Cine World.* I have been fortunate enough to obtain all the back numbers except the June issue.

La Salle, Quebec. F. W. MOTTON.

A FREE SPECIMEN COPY OF "AMATEUR CINE WORLD" WILL GLADLY BE SENT TO ANY ADDRESS IN THE UNITED KINGDOM IF READERS WILL NOTIFY A. C. BURT, LINK HOUSE, 4-8, GREVILLE STREET, LONDON, E.C.1, OF THE NAME AND ADDRESS OF ANY PERSONAL FRIENDS TO WHOM THEY WOULD LIKE TO INTRODUCE THIS NEW PUBLICATION

New 9.5mm. PROJECTORS

TWO new projectors which by reason of their price should attract many new recruits to amateur cinematography are just announced for 9.5 mm. users—the Pathe "Imp" and the Dekko.

A notable feature of the Imp is the ease with which the film is threaded through the pivotted lamphouse and its compactness. Incorporating a resistance—a useful point, this—it can be used with all voltages for showing 30 ft. and 60 ft. films. The price of the hand-cranked model is £4 12s. 6d. It can, however, be fitted with a motor drive (which costs £1 15s.) and a super-attachment for 300 ft. reels, or the complete motor-driven outfit with super-attachment can be bought outright for £7.

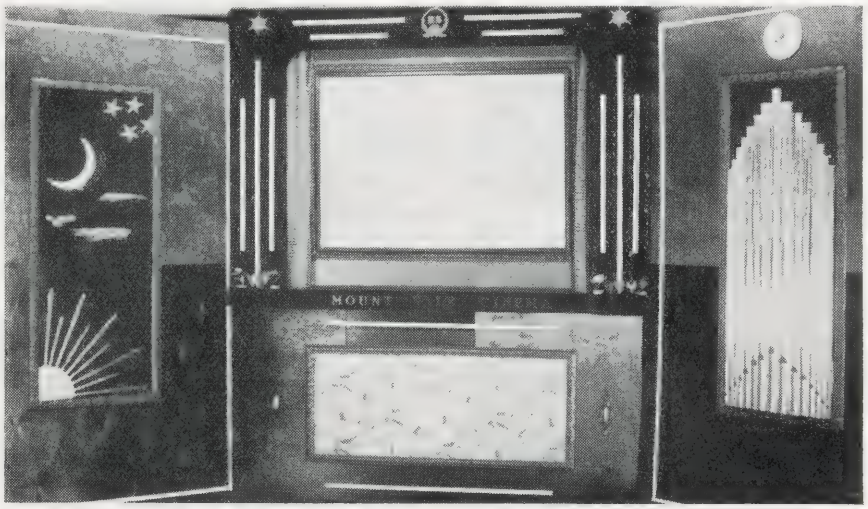
The following advantages are claimed for the new Dekko projector which, complete with resistance and carrying case costs £3 10s.: silent and efficient working due to the introduction of spiral gears and bronze bearings, cast iron base, making for steadiness (the resistance for voltages from 110 to 250 is housed in this base), aluminium lamp-house, designed to dissipate heat, new type of shutter between lamp and film to prevent burning and buckling of film, and simplicity of threading and rewinding.

HOLLYWOOD ROLLA SCREENS.

We have now had an opportunity of testing out the new Hollywood Rolla screens made by Messrs. Janovitch and Co., of 19, Broad Street, Golden Square, London, W.1. They are supplied in two models—silver screen and glass-beaded. The silver surface gives adequate brilliancy, viewed from all angles. The beaded screen gives more brilliance, but has directional properties, so that the brilliance falls off when viewed from an angle.

As to which will best suit one's purpose, this depends chiefly on the size and proportions of the room in which they will be most used. For a long, narrow room in which the audience has to sit in a direct line between projector and screen so that they view the picture broadside on, as it were, the glass-beaded will be found most useful. For a room of rather awkward angles necessitating the audience viewing the picture from the sides, the silver screen is to be recommended.

Both types we found to give clear-cut projection, and are particularly good value for their moderate cost. A few specimen sizes and prices are: 24 in. x 32 in., silver 27/6, beaded, £3; 52 in. x 40 in. silver, £3 17s. 6d., beaded, £6. They work on the spring blind principle and fitting into a box which also acts as a carrying case, they are kept dust-free. We understand that other models will be added to the range shortly.



Proscenium of home cinema built by Mr. R. Bushell, of Mount Vale, York, an "Amateur Cine World" reader. Films are projected from the adjoining room, from which curtains, footlights and radiogram are operated. The organ effect is made up of odd lengths of wood covered with gold paper. The auditorium holds about twenty people.

The London Camera Exchange Co., Ltd., of 20, Bucklersbury, Queen Victoria Street, London, E.C.4. have forwarded us a copy of their latest list of secondhand bargains in cine and still apparatus. Its seventy odd pages are packed with attractive offers. A copy will be sent post free to any reader. The London Camera Exchange Co., Ltd., is an old-established firm of repute and goods may be ordered in the confidence that they are as described.

A set of titles in Dufaycolor has just been completed for one of the customers of the Film Editorial Service, of 130, Wardour Street, W.1.

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Your PROBLEMS SOLVED *by Our* EXPERTS

On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "Amateur Cine World," 4-8, Greville Street, London, E.C.1. We would remind readers that the coupon on page iii of cover must accompany each query. The coupon is available for one question only.

CLOUDY PROJECTION

"Will you please tell me how to clean the lens of a Pathé kid projector. I am new to the hobby and the films shown are marred by dark clouds on the screen, showing especially on the lighter parts of the film. I think this is due to dirt in the lens and I am unable to clean it. Also, after several showings, scratches appear down each side of the film and considerably spoil the effect in presentation. Is this due to lack of brushing of the gate or some defect in the projector mechanism?"—*D.O'N., Glasgow.*

The dark clouds on the screen to which you refer appear to be due not to oil on the lens, but to incorrect placing of the lamp in relation to the optical system of the projector. The lamp must be opposite the exact centre of the condenser lens behind the projector gate and at the right distance from it. Try moving it about.

Do not take your lens to pieces to clean it. Let your dealer do this, if it is necessary. The scratches may be due to an imperfection in the metal of the gate, due to corrosion. Examine it with a magnifier and if it is damaged have the gate burnished. Your dealer can get this done.

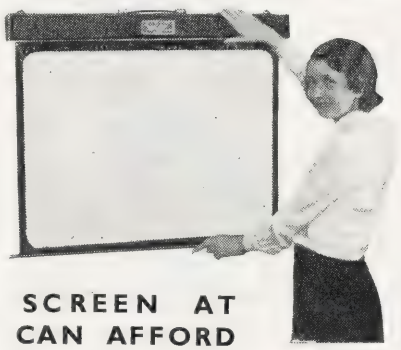
CINE 8 TITLING

"Thanks for your answers on Cine 8 work. I have turned a supplementary lens holder for a 2 diopter lens used for distance of 20 ins. For the purpose of editing will you kindly tell me what area on paper can be covered, at this same distance (20 ins.) If I know the exact area I can make the necessary safety margin. My lens is f/3.5. Also I anticipate using one lamp above the camera for illumination. What powered lamp should be used and what corresponding f stop? Apart from editing, can any f stop be used for 20 ins. away?"—*K.C.H., Tunbridge Wells.*

You do not give the focal length of your cine 8 lens, but this is probably ½ inch or 12½ mm. With a lens of this focal length, the area covered at 20 inches from the camera will be approximately 9 by 7 inches. If you keep your titles within a margin of 8½ by 6½ inches and use title cards of 10 by 8 inches, your titles will just fill the frame.

It would be better to use two lamps of 200 watts, one on each side of the camera, at about 10 to 12 inches from the title card, taking care to shield the lens from any stray light. Using these lamps and running the camera at normal speed you should get full exposure at f/3.5 on Kodak panchromatic 8mm. film. Any stop f may be used provided that there is sufficient light for the particular stop in use.

Here it is at last!



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accurately describes every item in this list. Each article is a 1934 Model and so little or carefully used as to leave it indistinguishable from new and is guaranteed without defect.

16 mm. Model B.B. Cine Kodak. F/1.9 focussing. New Sept. List £18 18. Perfect .. **£13 10 0**

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16 mm. Siemens Model B. F/2.8. 3 speeds. Leather case, filter, portrait attachment. Perfect. List £33. .. .. **£20 0 0**

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9.5 Pathe de Luxe Camera. F/3.5. Leather case. List £11 10. .. .. .. **£7 19 6**

9.5 Pathe Model B. F/3.5. Leather case. List £7. .. .. **£4 19 6**

9.5 Pathe Home Movie projector and res. with ammeter. List £7 12 6. .. .. **£4 10 0**

8 mm. Cine Kodak. 8. F/3.5 .. **£7 5 0**

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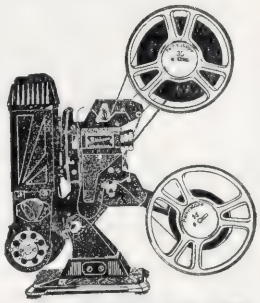

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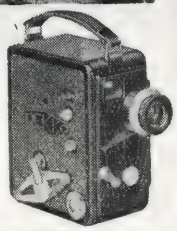

The DEKKO Camera for 9.5 single picture and variable speeds—with 3.5 lens,

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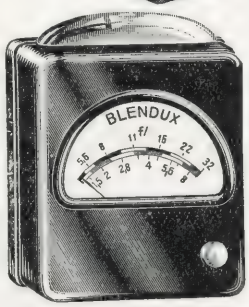

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—FOR EVERYTHING CINE—

CAMERA CRAFT of PALMERS GREEN

MAP WITH MOVING LINE

"I am on my way home after a 3½ months' trip to South America (Brazil and the Amazon) and have taken about 1,500 feet of 9.5mm. film (Pathe Motocamera De Luxe), which I hope to send to you for criticism after it has been cut and titled. During my absence *Amateur Cine World* has been forwarded to me each month and I need hardly say what wonderful reading it has been, away out there 'below the line.'

"The October issue I have just received here in Hamburg and notice that a Mr. Turner has submitted to you for criticism a film entitled "A Motor Tour," in which he uses a map, with a moving line showing the progress of his journey. I cannot imagine how this moving line trick is done and so that is my question to you.

"I would be grateful for an explanation of this trick, also for your advice re the size and type of map necessary—in my case—for a voyage which started at Liverpool, went round the North of Scotland to Norway, down to Hamburg, Antwerp, London, Lisbon and finally out to Para (N. Brazil).

"The publication of this question and your answer may perhaps be of help to some other amateur who, like myself, is wondering how it is done." —*J.R.S.I., S.S. Polycarp, Hamburg.*

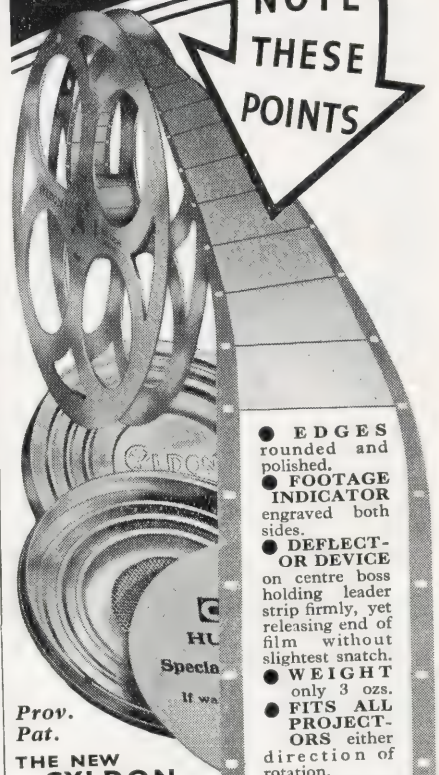
To create a moving or growing line effect on a map as a means of recording the route taken during a holiday tour, cartoon methods are used. In other words, one or two frames only of the map are exposed at a time, the line being altered between each shot or group of shots.

Some of the most modern cameras have 'single picture' controls, but it is quite easy to obtain single exposures with the ordinary camera control button, particularly if the instrument can be adjusted to run at 8 pictures per second. With a machine of the Bell & Howell type the starting button is rapidly 'punched' with the finger and as rapidly released. With instruments of the Kodak type, which is controlled by a lever, it is advisable to extend the lever by attaching a short arm of metal with a stop piece which limits the travel of the lever downwards and takes the strain of the 'punch' off the finger.

(*Continued on next page*)

Improved FILM STORAGE

NOTE THESE POINTS



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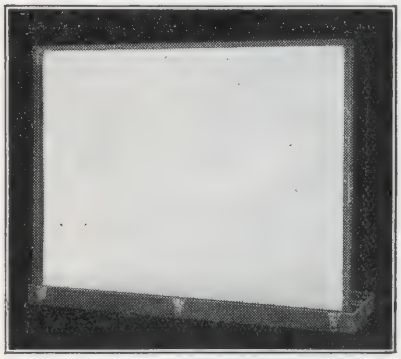

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16mm. Latest Ampro Theatre Illumination Projector, large f/1.65 lens, new high power optical system with boosting reflectors (passing enormous light), 750 watt direct illumination, 4-claw patent perfect action (takes torn or worn films all perfectly), high-speed rewind (rewinds full reel in 30 secs. only), easy threading (you can thread in the dark), forward, reverse, rewind, stills, flickerless design, even at half normal speeds, absolutely silent (no noise whatever), automatic lubrication, one oiler only, all controls on base. All bronze gold chromium. Super case with velvet lining complete £60 0 0

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Library—16mm. Chaplins, Mutt & Jeff, Larry Semon, Drama, Travel, now ready. (New films. Chaplin 'Shoulder Arms,' etc.) 9½mm. Library. All SB films on hire. All New Films. Non-scratched. 1/4 day and 4d. each additional day.

SECOND-HAND. 7 days' trial

8mm. Stewart Warner Proj'r, snip £8 8 0
16mm. Kodak A, f/1.8, 250 watt, all movements, case, cost £55, as new .. £21 10 0
9½mm. Pathe, Super, Motor, Res. £7 15 0
16mm. Ensign, f/1.8, 180 watt, all movements, res., case, cost £28, like new £14 14 0
9½mm. Pathe 200B Proj'r, as new £11 11 0
16mm. Kodak C, 100 watt, case, snip £6 17 6
16mm. Ensign Lux, f/1.8, 250 watt, all movements, res., case, cost £50, as new £25 0 0
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400ft. Reels, latest, **16mm.** new .. 3/-

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Your PROBLEMS SOLVED

(Continued from previous page)

It is also possible to fix a single-picture control inside the mechanism of the camera worked by an electrical trip mechanism, but this is a job for the skilled amateur mechanic.

The size of the map used depends on the inclination of the worker. The larger map enables bold lines to be used, while the smaller one enables the worker's hand to appear on the screen, if desired, with great effect. In any case the worker should remember the minute character of the image of the map on the film itself and choose a map free from fiddling detail and with bold lines and contours.

This work can better be carried out by two people than by one. It is sometimes a little confusing to remember when working alone whether the last thing you did was to alter the line or to make the exposure. Irregularity of performance gives irregularity of progression of the line.

Prepare Beforehand

For this reason the operation should be fully prepared beforehand. If you are working on a black and white map with positive stock (the best way to obtain crisp contrast and black lines), then you can draw in the route beforehand in a light blue pencil line. The blue will photograph white, but will be there to indicate where to draw the next section of line after each shot.

One objection to drawing the line as you go is the fact that ink and paint take a little time to dry, and this causes delay. Time and worry can be saved by working backwards. We can best explain this by outlining methods which we have used ourselves with great success.

In our own case we work with a blackboard, on to which we carefully draw in grey paint the outlines of the country. When this is all dry and set we then carefully delineate the route and the names of places visited in white chalk. The map is then placed *upside down* in relation to the camera and *starting at the end of our journey* we then proceed to *rub out* the line and names between each group of shots. After processing, the film is reversed end for end, giving

(Continued on next page)

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65/- 9mm. Projector, with Maltese cross movement ; novel design.
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£9 Standard Projector, fitted with motor, suit sound on film.
£10 16mm. Kodak Super Projector, Type C, as new ; usually costing £18.

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Cinecraft Titler for Model " B " M/camera. Cost 21/- 11 6
Numerous other items will be found in our bargain list, post free on application.
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the movement of the line in proper chronological sequence.

In deciding the speed at which the line is to move, first decide the total time it will take to move from one stopping place to the next and then how many alterations you will make in it. Three frames of each position will give smooth progression so that if the period of progression is, for example, one second, as there are 16 pictures per second you must divide your line up into five sections. Shooting three frames on each with an extra frame on the last section will make the full time one second between the beginning and end of the growth of this section of line. When you arrive at a given place the shot must be repeated unchanged for sufficient frames to give the necessary pause in movement.

MASKING THE VIEWFINDER—(*A.M.J., Dunstable*).

When using a 25mm. lens on a camera whose normal lens and finder are 20mm. in focus, it is desirable to mask the finder to obtain a perfectly accurate field of view.

The best method of arriving at the correct size of the mask is by means of a test object, consisting of a sheet of paper or card, ruled with vertical and horizontal lines to form a series of squares, such lines being placed equidistantly either side of the vertical and horizontal axes of the surface of the test object and lettered and numbered outwards from these centre lines.

The size of the test object should be such that it will more than cover the field of view of the camera at a known distance and the camera should be set up at this distance with its lens pointing along a perpendicular from the centre of the object. A few feet of film are then shot and developed in the darkroom and after drying, examined by means of a magnifier. It is then quite easy to count off the feet which are exactly covered by the camera.

Now set up the camera again in the same relation to the test object, with the exception that this time the *finder* is on the perpendicular from the centre of the object. Pieces of black adhesive lantern slide binding can be temporarily fixed to the front lens of the viewfinder to reduce the field it covers to the area indicated

(*Continued on next page*)

A Customer in Trouble

He had to give a special show, so we fixed him up promptly with a special Projector lens, a resistance for an unusual voltage, and a large Screen. Just before the Show he had a breakdown, so without loss of time we lent him a duplicate Projector and his own outfit was returned by us efficiently repaired the next day.

This is part of our SERVICE FOR THE AMATEUR and his outfit cost him no more from us.

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16mm. Sound on Film Library **3/6** per reel, per two days

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Ensign Super 250, with case and resistance, cost £50 .. £19 19 0
Zeiss High Intensity Projector case and resistance .. £13 10 0
Pathescope 200B, with transformer for all voltages .. £12 10 0
Pathe Home Movie, with resistance, latest type, as new £4 4 0
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16mm. Disc Talkie Films, 100 fts. 17/6
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Why not send for our complete Lists ? We have also in stock all new and popular models. Why not let us quote you for an exchange and keep up-to-date ? We offer unbiassed technical advice.

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Pathe 9.5 Projector, improved model, double claw, objective, extra resistance, embodying ammeter up to 250 volts. New condition .. £4 : 18 : 6

16mm. Cine Kodak B.B. Junior, f/1.9 lens, focussing, direct finder, footage indicator, capacity 50ft. Kodacolor Filter assembly set No. 1 & 2. N.D. CK1, CK2 & CK3 colour filters, leather combination case for Camera and two spare films. Indistinguishable from new. Recently cost £25 13 0 .. .. .. £16 : 16 : 0

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16mm. Model A Kodascope, 2", also 1" lens, interchangeable, Kodacolor filter assembly and compensator, 32 volt motor drive, 165 watt lamp, automatic light cut off, motor speed regulator, on and off switch, ammeter, variable resistance, 32 to 140 volt, and travelling case, Equal new .. .. .. £27 : 10 : 0

Victor 16mm. Auto Cine, ball bearing spring motor drive, also hand turn, film measurer and exposure indicator, 3 speeds—normal, half-normal and slow motion, Dallmeyer f/3.5 anastigmat, focussing, adjustable telescopic finder engraved for various foci lenses, capacity 50ft. or 100ft. film and leather case. Nice condition .. £15 : 15 : 0

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Pathe 9.5mm. Cine Motocamera de luxe, Krauss f/2.7 anastigmat, direct eye level sighting finder, footage indicator, motor spring drive, etc., equal new £8 : 17 : 6

Bell-Howell 70a Filmo, capacity 50ft. or 100ft. 16mm. spring motor drive, 8 and 16 frames per second, focussing Cooke f/3.5 anastigmat, also Cooke 1in. f/1.8 focussing lens with Kodacolor filter attachment and Dallmeyer 4in. f/4 Telephoto lens with hood, all interchangeable, spy glass finder, showing area embraced with various foci lenses. leather case, outfit new condition .. .. .. £35 : 0 : 0

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Your PROBLEMS SOLVED

(Continued from previous page)

on the film already exposed. This temporary mask is now used as a pattern for the permanent one.

SUPPLEMENTARY LENSES

"I often see a reference in your journal to the fact that a Woolworth spectacle lens makes an excellent supplementary lens for titling. I have not yet seen, however—as these lenses are only numbered—the method of purchasing ones of the required focal length. Could you tell me the numbers of the lenses required for use with the three title pictures that appear in *Amateur Cine World* and also the distance from the lens to the titles? I use a Coronet 9.5 camera and the lens supplied is for use at 3 feet, which entails a very large title holder."—*H.R.H.S., Shirley, Surrey.*

The numbering of the spectacle lenses sold by Woolworth's corresponds with the focal length. For example, No. 30 means a focal length of 30 inches. You should acquire a lens whose focal length is the distance from title to camera. The distance of lens to camera in the case of the large *Amateur Cine World* titles is 2ft. 6ins. for 9.5mm. camera and proportionate distances for the other sizes of card.

"I have a Dekko cine camera with a Dallmeyer Micro 1in. f/1.9 lens which can be focussed to 18ins. I wish to do my own titling. What size board will I need? I also wish to film some people watching a home movie show. Would ordinary lighting do if I fixed up a black background."—*S.B., Hendon, N.W.4.*

The appropriate size of title card to use at 18 inches from a 9.5mm. cine camera is about 9 x 7 inches. This is very convenient as it enables 10 x 8 in. photographic originals to be used for background purposes.

The lighting of a crowd of people watching a picture on a screen should be arranged so that it comes from the direction to the screen—or appears to do so. The best method is first to take the scene with a background of black and then to double expose the picture on to the background. Alternatively, with P.S.P. film, you might try back-projection of the picture.

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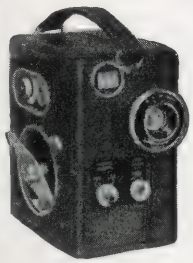

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"I should be very much obliged if you would explain the method that has to be employed to make 'wipe' titles where a line starting in the corner of the film makes a circle, cuts into the title or else the picture appears where the moving line has passed."—*A.A.T., Hull.*

All the "wipe" effects in professional films, where you have seen the effect referred to, are done on the printer and not in the camera, by means of moving masks. In most cases these masks are produced in cartoon fashion. That is to say, the required movement or effect is moved step by step across the surface of the easel of a cartoon photographing bench, a single exposure being made in the camera at each step. If the mask is black and also the background a negative will be obtained with a white mask moving on a black background, while a print from this will reproduce the tones of the original *and the two will exactly fit.*

It will be seen that it is thus possible, by using one of these masks in the printer to print from a negative on to one portion of a section of film, and then, with the aid of the matching mask to fill in the rest of that portion of the film from another negative so that the two images exactly fit into one another.

Actually the method is an old one and has been used from the early days of the films. It is its application that is new. It should be possible to do simple wipe effects on titles with the camera by giving one exposure at a time.

TESTING LENSES

"I have got an Ensign Autokinecam and want to test the lens and also the focussing scale. The usual system that I adopted towards the still cameras was to put a buttered paper or a ground glass screen in place and then put the shutter into open position, when the image would be seen on the screen. This system cannot be used in the camera in question as the shutter does not keep open. Is there any way to keep the shutter open; or otherwise how can I make sure whether a titling card at the distance of from 10—18 inches from the lens is probably covered?"—*A. H. Soroti, Uganda.*

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REPLIES *to* READERS

(Continued from previous page)

focus of the lens of a cine camera is to set up a series of numbered wands or laths at increasing distances from the camera, along a line diagonal to the axis of the lens so that the camera can see them all at the same time. Then, if you focus on, say, the 6ft. mark and in the picture you take the image of this lath is sharp, falling off in front of and behind it, the lens is quite in order in this respect. If it is wrong one of the other laths will be sharpest in focus.

The test should be carried out both with a small aperture in the lighter part of the day and with a large aperture later on in the day and will show whether the use of different apertures shifts the nodal point of the lens.

To test the area covered by the lens at different distances the best plan is to rule a large sheet in squares of, say 1 inch across, marking the lines on the paper with a system of numbers and letters. The picture you take at each distance will then show the exact area covered by the camera at that distance.

To ensure that the taking lens is exactly covering a given area on a title card and knowing that you are at the correct distance from it, you can make use of the squared pattern, for you will know that if the finder system covers one set of squares the taking lens is covering another given set of squares.

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"I wish to construct a titler for use with my Pathescope Motocamera B. Is it possible to obtain sufficient light with 60 watt lamps? Is a supplementary lens necessary?

—G.T.G., Bristol.

With your camera at 3 feet from the title card it will cover an area approximately 1½ inches wide. Using a total of 600 watts the exposure with R.O.F. stock would be f/3.5, with P.S.P. f/5.6, both at the normal running speed. By running the camera at half speed, half the number of lights can be used. If your lens will not focus down to 3 feet, a supplementary lens of this focal length can be used in front of the ordinary lens on your camera.

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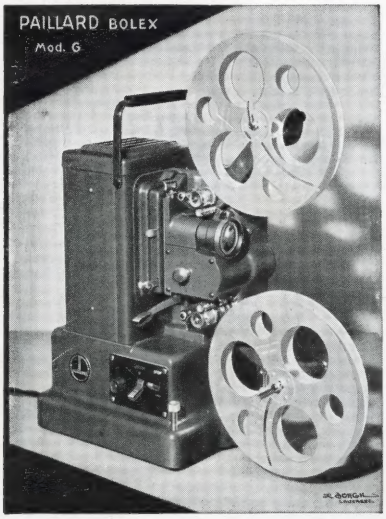

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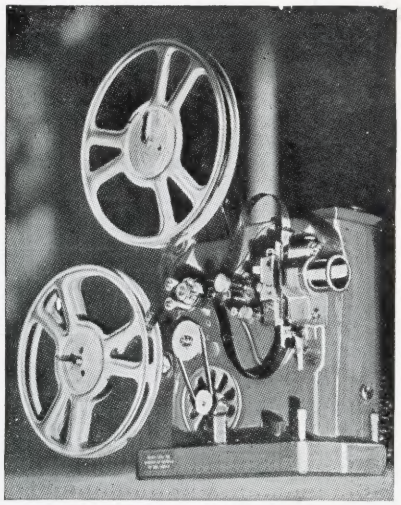

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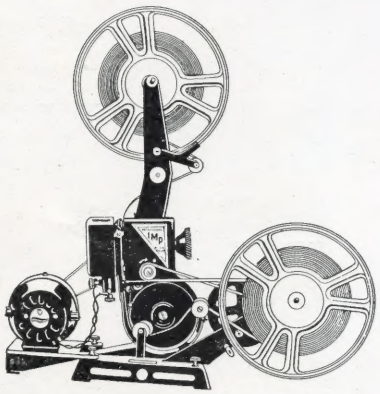

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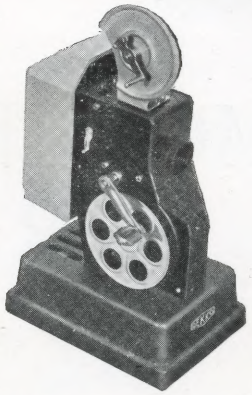

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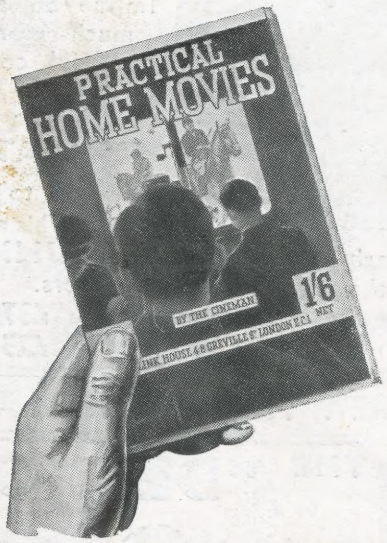

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